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QUEEN'S HALL CROWDED AS COATES' LONDON SYMPHONY ORCHESTRA CONCERTS BEGIN

New Cello Concerto by Elgar Heard for First Time—
Karsavina's Views on Dancing Not Shared by All
—Beecham's English Opera Season Opens

London, November 1, 1919.—No country has a monopoly of what the English call bounders. I do not know exactly what the breed is called in America, but my readers will have no difficulty in recognizing the young man of great self assurance, brazen voice and loud manners who made himself the spokesman of his nation by declaring that "if we had such a useless old building like Westminster Abbey in America we'd pull it down and put up modern offices instead." The statement made a profound impression on the visitors to the Abbey, though the impression was not of the kind intended by the speaker. Personally, I believe Westminster Abbey would be perfectly safe in American keeping. The danger would lie in moving the fragile old structure which is only resting on logs driven down into the mud. Its pillars are braced with modern iron rods and its ancient spire will never be finished on account of insecure foundations. What would Washington Irving, James Russell Lowell, Emerson, Longfellow, and a hundred more good, staunch Americans have said if Westminster Abbey had been cleared away to make room for vaster commercial interests? Did not Sebert, King of the East Saxons, begin the building of the church about the year 605? At any rate, it was long enough ago to come within that age of miracles which came to a practical end many centuries ago. As soon as Sebert consecrated the ground St. Peter himself appeared upon the little island in the Thames and rewarded the ferryman with an extraordinary draught of salmon. Who could dare to move an Abbey that is founded on a fish tale?

THE ABBEY'S FIRST FESTIVAL.

A musical festival was not given in Westminster Abbey till King Sebert had been dead for a thousand years. In the year 1624 the king commanded a festival in honor of Prince Charles' marriage "and at their entrance the organ was touched by the best finger of that age—Mr. Orlando Gibbons." The best finger has been lying thumbs up for many a long year, while Handel flourished and died, while Mozart walked over his grave, while Haydn heard the Handel festival which awoke a "Creation" within him. How many artists, poets, musicians, has Westminster Abbey inspired! One of Shakespeare's kings said: "Methought I sat in seat of majesty in the cathedral church of Westminster."

It is of course impossible for me to put into words the impression the old Abbey makes on the minds of those who are sufficiently well read in history to look a little into the faded chronicles of Westminster's glories. "Nothing impresses the mind with a deeper feeling of loneliness than to tread the silent and deserted scene of former throng and pageant," wrote Washington Irving a century ago, after meditating in the Abbey. No doubt the spirit of the place prepared him for the music he heard. "Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! And now they rise in triumph and acclamation, heaving higher and higher their accordant notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls. The ear is stunned, the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away, and floated upward on this swelling tide of harmony!"

Would Irving have written so enthusiastically about a prelude and an anthem at a town hall concert in a western city? I think not. He was under the spell of Westminster Abbey and, being in no sense of the word a musician, he could not analyze what he heard, but wrote a verbal rhapsody about sweeping concords and long-

drawn cadences. Presumably the young man from America who thought the superannuated Abbey ought to give place to a more useful pile of offices has not felt what Irving described by means of an amateur musical criticism. At any rate, Westminster Abbey is to remain where it is for some time to come.

NEW ELGAR CELLO CONCERTO.

Last Monday evening Albert Coates conducted the first of this season's symphony concerts. Queen's Hall was packed full and many were turned away. Of this young English conductor, who learned his business under the tuition of Nikisch and gained his operatic experience in Dresden and Moscow, nothing new is to be said. He is recognized as one of the greatest living forces in English music at present. A new concerto for the cello by Sir Edward Elgar made its first appearance on any program at this concert. Sir Edward has attempted to make gay and cheerful an instrument which is essentially grave and pathetic even to monotony when heard too much. The most striking characteristic of the new concerto is that it exploits the full technical resources of the instrument. Striking themes, haunting phrases, moments of enchanting beauty, the work does not possess. Much of the con-

SIoux CITY'S PLAN OF FINAN- CING ITS MUNICIPAL ORCHESTRA PROVES TO BE SUCCESSFUL

Clarence Eddy Opens Season—Musicians' Club Promotes City's Musical Interests—Concert Course to Bring Celebrated Artists—Notes

Sioux City, Ia., November 26, 1919.—The Municipal Symphony Orchestra, Oliver Guy Magee, conductor, is continuing its series of Sunday afternoon orchestral concerts. The Chamber of Commerce has taken over the matter of financing the orchestra, and better pay now enables the players to devote more time to rehearsals. Formerly they were only paid for the concerts, and rehearsal time was given gratuitously.

CLARENCE EDDY OPENS SEASON.

Sioux City's musical season opened unusually early this year with a recital by Clarence Eddy, given on the new Hanford memorial organ at the First Baptist Church. The recital was splendidly arranged, embracing several numbers of large caliber interspersed with lighter selections. Special mention might be made of the prelude and fugue on B-A-C-H, Bonnet's "Caprice Heroique," "Neptune" march from Stoughton's suite, Bossi's scherzo in G minor, and a new composition by George E. Turner. It was particularly noticeable that Mr. Eddy did not find it necessary to use the mechanical combinations to any great extent, but formed his tonal combinations by direct use of the stops, an excellent example for many younger organists to follow.

MUSICIANS' CLUB PROMOTES MUSICAL INTERESTS.

The Musicians' Club is rapidly winning for itself a notable place. The president of the club is Curtis Snow, organist of St. Thomas' Church. The organization is less than a year old, and vigorous plans are in progress for the promotion of the musical interests of the community. Committees now exist to inaugurate the formation of a section for professional music teachers, another to carry on the organization of choral clubs in various parts of the city, another to endeavor to get the organists together and form a chapter of the American Guild of Organists, and still others to promote social and artistic features. Membership in the club is not confined to professional musicians, but music lovers who are interested in its objects may join.

MANY NEW TEACHERS OPEN STUDIOS.

Many new teachers have located in Sioux City this fall. Olive Wheat, soprano, sister of Genevieve Wheat-Baal, the contralto of Des Moines, has opened a vocal studio and has associated with her Margaret Murdoch, pianist. Lena Burton Weight, of the American Conservatory of Music, Chicago, has taken the studio formerly occupied by Ethel Jamison Booth, pianist. Mrs. Booth will spend the year studying with Allen Spencer in Chicago. Lillian J. Ellis, soprano, has also begun work in teaching voice, and Willis Fleetwood, bass, expects to form a class. One great obstacle experienced by all teachers is the difficulty of getting studio accommodations. There is really no building in Sioux City suited for music studios, and it is to be hoped that someone will see this need and proceed to satisfy it.

CELEBRATED ARTISTS ON CONCERT COURSE.

The Concert Course Committee is offering this fall a series of five concerts at which many celebrated stars are the attraction, among them: Rudolph Ganz, Carolina Lazzari in joint recital, Leopold Godowsky, Max Rosen and Galli-Curci.

NOTES.

Frances Ingram gave a recital on Saturday, September 27, at the formal opening of the season of the Woman's Club.

Joseph Bonnet and Pietro Yon have been engaged for organ recitals at the First Baptist Church during the winter. Arrangements have also been made for four recitals by local organists. Orwin A. Morse, organist at the First Presbyterian Church; Albert Morgan, organist at the Cathedral of the Epiphany; Curtis Snow, organist at St. Thomas' Episcopal Church, and Fred Wimberly, organist at the First Baptist Church, will appear in this series.

All local music teachers report much larger classes this year than has ever been the case thus early. It appears that there is a great interest in music study, and pupils are entering into their work more enthusiastically than

Church choirs are also showing signs of life somewhat earlier than usual. The choir of the First Baptist Church

(Continued on page 41.)



Photo by Bain News Service

LUISA TETRAZZINI,

The famous soprano, photographed on board the steamship Mauretania on her recent arrival in New York.

certo has the genial, graceful, conversational manner of the eighteenth century composers for the cello. No doubt the composer deliberately chose to make his concerto generally varied rather than grandly monotonous. Its reception

(Continued on page 40.)

MAUD POWELL RECOVERED

The hosts of friends and admirers of Maud Powell, the violinist, were distressed to read in the dailies of November 28 that she had fallen in a faint on the platform in St. Louis in the midst of a recital, and had been removed to the Bates Hospital, apparently in a serious condition. Luckily this was not the case. Miss Powell did, indeed, suffer severely from a sudden gastric attack, but began to recover almost immediately, and in a short time was ready to resume her tour. Only two dates in Canada were cancelled, and this cancellation was due not to unreadiness on her part, but to the prevalence of smallpox in Onatrio, although the circumstance afforded Miss Powell an extra few days for thorough recovery, which were very welcome. She is now completely restored and has resumed her concert activities.

HACKETT WINS OVATION AT METROPOLITAN SINGING "BOHEME" FOR FIRST TIME IN TWO YEARS AND WITHOUT PREPARATION

American Tenor Hailed as a Real Rodolfo—Albert Wolff, New Conductor, Makes Fine Impression on Initial Appearance—"La Juive" Resurrected with Caruso Starring—Jeanne Gordon at Debut Proves Sensation

"LA BOHEME," THURSDAY, NOVEMBER 20.

On account of the indisposition of Mabel Garrison on Thursday evening, November 20, "La Bohème" was substituted for "The Barber of Seville" and Frances Alda was called upon to do the principal honors of the evening. So late was the notice given that no one had a moment to make preparation and Charles Hackett was obliged to step in quickly and sing the role of Rodolfo for the first time within a period of two years and the first time at the Metropolitan. Under the circumstances any artist would have been nervous, but the tenor mastered the situation splendidly and well deserved the fine applause accorded him. Mr. Hackett looked the part of the poet and fitted well into the role assigned him. The part of Marcello was portrayed by Amato, who also felt the sudden demands made upon him, but who, nevertheless, proved himself the same favorite he has always been. It was his first appearance after a year's absence and the audience gave him a warm welcome. He was in much better voice than when he left. Malatesta was the funny old man, Benoit.

There was little cause for worry on the part of Mme. Alda, for she had sung the role a few nights before in Brooklyn and was well prepared. She was in fine voice and her singing and acting was indeed a pleasure. Margaret Romaine, as Musetta, delighted the vast throng especially with her clever acting. Didur was the Schaunard, De Seguro the Colline, and Ananias the Alandoro. Papi conducted.

"FAUST," FRIDAY, NOVEMBER 21.

Of prime importance at the first performance of "Faust" this season at the Metropolitan on November 21 was the appearance of the new French conductor, Albert Wolff, successor to Pierre Monteux, who is now conducting the Boston Symphony Orchestra. Mr. Wolff, whose "L'Oiseau Bleu" will be produced at the Metropolitan some time next month, made a splendid impression with his masterful management of the orchestra, chorus and principals. He put new life and vitality into the opera, and proved conclusively that he has had much experience in wielding the baton in the theater. He directed with precision, and at no time did he allow the orchestra to dominate the chorus, although there were times when the chorus experienced

difficulty in keeping up with the accelerated tempo of the orchestra.

The cast of principals was the same as last year. Geraldine Farrar, always fascinating as Marguerite, sang better than she did in "Tosca" on Monday evening—in fact, better than she has for several years. Especially well given were the "Roi de Thule" aria and the "Jewel Song." Martinelli was a dramatic Faust and sang with much beauty of tone. Leon Rothier, as Mephistopheles, did some good singing and his diction was particularly clear. Raymonde Delaunoy was an effective Siebel, and Kathleen Howard an excellent Marthe. Robert Couzinou was the Valentin and Paolo Ananias the Wagner.

"LA JUIVE," SATURDAY, NOVEMBER 22 (MATINEE).

Halévy's now old fashioned opera, but once a popular work in the repertory, was revived before a huge Saturday afternoon audience which went to applaud and did so to its heart's content. The present generation discovered the score to be melodious here and there, but, on the whole, rather threadbare and terribly long drawn out. Its resurrection at this time is of historical interest only.

The leading tenor part is not that of the lover, strange to say, but falls to the lot of the soprano's father, Eleazar, an old man with a long beard, and arrayed in the Jewish kaftan or patriarchal robe. Caruso took the role and did some excellent singing, particularly in the many episodes for middle voice. They were done by him with fine restraint and smooth phrasing. To Rosa Ponselle fell the not too effective music of Rachel, and she rendered it with due fluency and pathos. Evelyn Scotney was the Princess, and her pleasing and accurate coloratura performance pleased the connoisseurs. Leon Rothier, the Cardinal, had dignity and basso resonance. Orville Harrold's limited chances as Leopold were made the most of by that golden toned and extremely artistic tenor. Other good work was done by Thomas Chalmers, Louis D'Angelo, etc. Artur Bodanzky conducted sympathetically. The scenery, by Joseph Urban, was in good taste and had pictorial attractiveness as well.

"TROVATORE," SATURDAY, NOVEMBER 22 (EVENING).

The Saturday evening subscriber who sits on the floor at the Metropolitan Opera House must be a pa-

tient animal, for he appears to endure, without protest, the necessity of pushing through twice as many standees as should be admitted. Even on the greatest occasions, there have rarely been so many persons crowded into the Metropolitan as were there for the "Il Trovatore" performance, on Saturday evening, November 22. Interest centered in the debut of Jeanne Gordon, as Azucena. Miss Gordon, a Canadian by birth, who has spent most of her life in the States, and is a citizen thereof, proved to have one of the finest voices that has been introduced to the Metropolitan in a great many years. It is of extraordinary range, absolutely even throughout, and the ear detects no fault of any kind in its production in any part of any of its registers. At her debut she sang a contralto role, but the most effective and brilliant part of the voice is that above the usual contralto limits, and it will be surprising if Miss Gordon, within the next few years, is not singing dramatic soprano roles. Historically, she was quite adequate. It seemed only a shame that any one upon whom nature has heaped so many favors should be obliged to debut in the role of an old woman adorned with white hair.

Miss Gordon won her audience from the very start; in fact, her opening scene afforded her the best opportunity.

(Continued on page 14.)

New Assistant Music Director

for New York Public Schools

Joseph P. Donnelly, formerly chairman of the music department in De Witt Clinton High School, New York City, has been elected assistant director of music for the public schools of Greater New York, to succeed George H. Gartlan, who was elected director of music last May.

Mr. Donnelly has been connected with the public schools for the past fifteen years. He served his apprenticeship in the elementary grades, and after a short time was assigned to the Washington Irving High School. A year or so later he was assigned to take charge of the music department in De Witt Clinton High School, and finally became chairman.

Mr. Donnelly is a graduate of St. Francis Xavier College and the Cincinnati College of Music. He is a well known church organist, having served for many years in Brooklyn and New York. During the period of his actual teaching work he did a great deal to encourage the formation of orchestras and bands in boys' high schools, and the success which he enjoyed gives promise that his supervisory work will be as beneficial to the schools of New York City as his teaching has been in the past.

Ilya Schkolnik in Motor Crash

Ilya Schkolnik, the new concertmaster of the Detroit Orchestra, met with a taxicab accident recently in New York. The collision was of such force that it threw him through the glass of the car. His face was cut badly and thirteen stitches were necessary. He was taken to the hospital, where he is now recovering rapidly.



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ALBERT SPALDING

Re-Appears In New York With Orchestra

New York Morning Sun:

Mr. Spalding, who is a serious artist, if there ever was one, played Mendelssohn's long honored composition in the most manly style. A big, sonorous, opulent tone, intonation of impeccable correctness and a style vivacious without frivolity and elegant without effeminacy, were the chief characteristics of an admirable performance. There was prolonged and enthusiastic applause.—W. J. HENDERSON.

New York Herald:

In selecting Albert Spalding as soloist, Mr. Damrosch made a happy choice. His excellent tone and the dignified yet spirited manner with which he played, brought him hearty applause. It is not often that an American soloist opens an important series of concerts, and it is still less often that an American plays so artistically as Mr. Spalding did yesterday.—PAUL MORRIS.

New York Evening Telegram:

The soloist with the New York Symphony was Albert Spalding, who played Mendelssohn's "Concerto in E minor" with his usual artistic understanding.—ROBERT WELCH.

New York Evening Mail:

Mr. Spalding's tone dreams and floats with an added richness for which the solemn experiences of the war should not have all the credit. He is a fine artist developing and steadily expanding.—KATHERINE LANE.

New York Morning World:

Albert Spalding played the Mendelssohn violin concerto brilliantly and was recalled half a dozen times.—JAMES GIBBONS HUNEKER.

New York Telegraph:

Albert Spalding had Mendelssohn's stately and resiliant "E minor Concerto" for his effort, and the work, peculiarly suited to his graceful hand and placid temperament, gained in the estimation of those who have heard it played in uncertain or slovenly manner by violinists of more exalted pretensions than the modest but scholarly Mr. Spalding. His fingering and the generous singing clarity of his tone combining to make his performance a marked and memorable success.—JOHN H. RAFTERY.

New York Evening Sun:

Mr. Spalding's playing of the "Concerto" was admirably smooth; his tone has mellowed in his militaristic absence, too, it seemed.—GILBERT GABRIEL.

New York Evening World:

He won, as he deserved to win, the long continued applause that both the audience and the players bestowed upon him.—SYLVESTER RAWLING.

New York Evening Post:

His playing of the Mendelssohn violin concerto was a performance beautiful in many details and infused with spirit.—HENRY T. FINCK.

New York Times:

Mr. Spalding was greeted warmly, and played Mendelssohn's concerto with vigor and spirit.—RICHARD ALDRICH.

New York American:

He played with gusto and with a full, vibrant tone. The last movement brought him five recalls from an audience quick to appreciate the sterling value of his performance.—MAX SMITH.

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DALLAS CENTERS INTEREST IN SYMPHONY AS SEASON OPENS

Harold Kellog, Soloist at First Concert—Yon Gives Excellent Recital—Czecho-Slovaks in Costume Applaud Destinn—Bloomfield-Zeissler, George Copeland and Anna Case Also Heard

Dallas, Tex., November 17, 1919.—The first concert of the Dallas Symphony Orchestra was given on November 7, and a great deal of local interest was centered in it. Dallas has reason to be proud of her orchestra, which, although still young, is doing some excellent work. The numbers on this occasion included the Wagner "Pilgrims' Chorus," Schubert's prelude to "Rosamunde," dances from "Henry VIII" by Edward German, "Hymn to Brahma," by Halvorsen, and three ballet dances of Gounod. Harold Kellog, a Dallas baritone, was heard to excellent advantage in "Vision Fugitive," from "Herodiade." Walter J. Fried is the able conductor of the orchestra.

PIETRO YON GIVES EXCELLENT RECITAL

Among the many recent concerts here, one which stands out especially in importance was the organ recital by Pietro Yon, the famous Italian organist of New York, on October 17. His program opened with Bach's prelude and fugue in A minor, and such playing of Bach is rarely heard. It was indeed a masterly interpretation. Groups of his own compositions also were much enjoyed. His sonata chromatica proved him a composer of ability, and his lighter numbers, "Christmas in Sicily" and "Echo," were a delight to the large audience. Mr. Yon's playing throughout was an unusual treat to those who know and look for the best in musical art.

CZECHO-SLOVAKS IN COSTUME APPLAUD DESTINN.

November 9, Emmy Destinn appeared in concert under the local management of Mrs. Wesley Porter Mason and Harriet MacDonald. This was her first appearance in Dallas and a very large audience greeted her. The program, made up of three operatic arias and folksongs of her native Bohemia, seemed to be much enjoyed. She was assisted by Marie Kohnova, violinist. An interesting feature of the evening was the attendance of about 100 local Czecho-Slovaks in native costume, who occupied the boxes and were enthusiastic in applauding their countrywoman.

BLOOMFIELD-ZEISLER RECITAL PLEASES.

On the evening of November 15, Fannie Bloomfield-Zeissler was presented in a recital by E. G. Council. She played the Bach-Tausig toccata and fugue, the sonata, op. 111, Beethoven, and works of Schubert, Chopin, Henselt, Delibes and Liszt. Her one modern number, a "Marche Burlesque" by Otterstrum, was splendidly given and made one wish that she might have interspersed more that was modern through her program. Probably her finest playing of the evening was of the Schubert-Liszt "Erlking," into which she infused much fire and imagination.

GEORGE COPELAND HEARD IN MODERN WORKS.

The Isadora Duncan Dancers with George Copeland, pianist, gave a varied and artistic program on November 10, under the local management of the Musicale Concert Bureau. The dancers interpreted the music of Gluck, Schubert and Chopin with the most exquisite art, while Mr. Copeland was heard in modern compositions mostly, for which he is justly well known.

ANNA CASE MAKES THIRD APPEARANCE.

Friday evening, November 14, Anna Case, American soprano, was presented for the third time in this city, where she is a general favorite, under the auspices of the Dallas Letter Carriers' Band. About 2,000 people attended the concert and gave her an ovation. Her program ranged from Old Italian and English down to modern French and American songs. As a request encore, she sang the "Battle Hymn of the Republic," which brought a storm of applause. Miss Case's unaffected simplicity, combined with the beautiful quality of her voice and her graciousness toward her audience, all combine to make her the favorite that she is. R. H. D.

National Opera Club Presents Balfé Work

Katharine Evans von Klenner, founder and president of the National Opera Club of America, found a large audience gathered to hear the program prepared by her, in the grand ballroom of the Hotel Waldorf-Astoria, November 20. From the opening chord of the overture to "The Barber of Seville" to the end of Balfé's one-act opera, "The Sleeping Queen," everything went with gusto, Romualdo Sapio conducting with decision and authority. The opening chorus, that of the cigarette girls in "Carmen," was charming in every respect.

The program called for remarks by the president, under which modest title Mme. von Klenner gave a talk, timely, informing, dignified, all in one. She said that the club was not for entertainment, but educational; it was not an eating or singing club, but concentrated on the opera, with the avowed object of "dollar opera" throughout the country. She said that Havrah Hubbard, member of the club, lecturer, etc., was active in similar propaganda in Chicago, where he had assumed the duties of musical critic. Evincing her interest, Claudia Muzio, a vice-president of

the club, sent a framed and autographed photograph of herself, in lieu of her personal attendance. Mme. von Klenner spoke of the large delegation from the club which attends the Saturday night performances (special rates are given members) at the Metropolitan Opera House. She also mentioned the debut of the dancing class connected with the club.

The presentation of Balfé's opera held the attention completely, good singing and stage action uniting in an enjoyable performance. Gladys Fern, who was the queen, possesses a good voice, and danced an interpolated hornpipe very cleverly. Louise De Lara sang the "Ribbon Song" very well, and Adrian de Sylva has a pleasant, high tenor voice. Wilmot Goodwin is a first-rate actor, and had quite the best voice of all. The gypsy girls, guards and dancers looked well, and drew applause by their dancing. A special feature was the dancing of the sorrentina, well executed by Elsa Drusidcker, Emily Wills, Shia Gluck and Allan Fair.



CYRENA VAN GORDON

Mezzo Contralto

Chicago Opera Company

IS USING ON HER PROGRAMS

SMILIN' THROUGH - Arthur A. Penn

MA LITTLE SUNFLOWER - F. W. Vanderpool



Management: R. E. Johnston

It must be a pleasure to sing under Mr. Sapio's conducting, for he commands the situation at all times, and this performance owed its smoothness entirely to him, seconded by a capable orchestra.

Ward Pupils Presented in Recital

"Piano recital by artist pupils of Antoinette Ward," said the program at the Wanamaker Auditorium, on November 5, when five pianists, who are under the instruction of Miss Ward, appeared as soloists. This is probably the tenth time that Ward students have given recitals in this hall, and these affairs have been of such artistic moment that invariably journalistic review has been made of them. The players were Constance and Helen Hulsmann, Adelaide Viau, Modena Scovill, Gordon Phillips, and Ruth Breitenbach, the last named a pupil of Miss Scovill. Miss Ward sets a high standard for her pupils. They play the most complicated, elaborate works from memory with

surety of technic and warm expression. Helen Hulsmann and Gordon Phillips gave the most important numbers, the former playing the scherzo from Saint-Saëns' concerto in G minor, and the latter Liszt's A major concerto. Constance Hulsmann gave pieces by Van Westerhout and Grieg. All of these pianists are attaining eminent musical understanding and ability. A footnote on the program called attention to the Friday afternoon pupils' studio recitals given by Miss Ward at the Van Dyck, Eighth avenue and Fifty-sixth street.

OMAHA PLEASSED WITH SUPERB CHICAGO OPERA PERFORMANCES

"Aida" and "The Masked Ball" Presented with Superior Casts

Omaha, Neb., October 23, 1919.—The Chicago Opera Association paid what has apparently become their annual visit to these parts on Monday and Tuesday of this week, gave two superb performances and, departing, left behind them a trail of most delightful memories.

Verdi's familiar masterpiece, "Aida," was the opera selected for the first evening, and although the work had been given here many times previously, no production ever approached the splendor of this occasion. No detail was lacking to make the performance a memorable one. The large roles were enacted by first rank artists, the chorus sang admirably, the orchestra was up to the usual high standard, the ballet proved a most charming diversion, and scenery and costuming were the last word in sumptuousness.

Rosa Raisa, in the title part, rose to transcendent heights. Vocally and dramatically she was nothing short of magnificent, and gave a performance which left no demand ungratified. The Rhadames of the occasion was entrusted to Alessandro Dolci, who thus made his first appearance here, and by his very artistic and intelligent singing assured himself an enthusiastic welcome whenever fortune directs him hitherward. Lillian Eubank substituted in place of Sophie Braslau, whom illness prevented from appearing, and made a favorable impression. Arimondi was highly effective as King of Egypt and Rimini made a most excellent Amonasro. Lazzari, as the High Priest, and Emma Noe, as the Priestess, performed their parts with credit and distinction. Signor De Angelis was entirely equal to the difficult task of conducting.

"THE MASKED BALL."

The second evening was something of an event here, as it witnessed the initial performance of Verdi's "The Masked Ball" in this city. With such a distinguished array of artists to assist in its introduction, it is small wonder that the work was received with instant and unanimous approbation. Emmy Destinn sang the part of the heroine with telling effect, her voice glowing with warmth and color in the solo numbers, and combining beautifully with the other voices in the ensembles. As Governor of Boston, Alessandro Bonci gave an exhibition of practically perfect vocalism. The sheer beauty of his tone, the exquisite flow and finish of his phrasing, and the extreme ease of his vocal emission was indeed bel canto idealized; the ultimate refinement of the singer's art. Georges Baklanoff had distinction in the part of Renato, through the medium of his rich baritone voice and his manly presence. Myrna Sharlow as the Page charmed both the ear and the eye by her fresh, pearly tones, and her vivacious acting. Other members of the cast were Lillian Eubank and Messrs. Deffere, Arimondi, Nicolay, Oliviero and Derman. Signor De Angelis again conducted.

It is said that notwithstanding the heavy attendance at both operas, the expenses were so large that fifty local guarantors will be called upon to make up a small deficit. J. P. D.


Excellent Program at Plaza Coterie

Moel Lavis, a pianistic star discovered by Mme. Bell-Ranske, and Mabel Beddoe, contralto, shared the musical program of the Plaza Coterie, November 6. Mme. Bell-Ranske giving Ibsen's "Little Eyolf" at the close. An exhibition of silver-point etchings of world celebrities was also presented in the lobby by Soule Campbell, making it evident that the allied arts are to be represented in these affairs. The president of the day was Mrs. J. D. Shipman, and the chairman, Mrs. Dudley Anson Bramhall. Mr. Lavis played Chopin numbers poetically, giving the ballad in G minor especially well. As an encore he played a Chopin waltz, and later increased the fine impression made by his performance of Liszt's twelfth Hungarian rhapsodie. Again he had to play an encore, the same composer's "Love Dream."

Mabel Beddoe sang Massenet's "Les Larmes" with dramatic feeling, showing depth of expression and beautiful quality of voice throughout. Her high F's were of lovely quality. The reading of "Little Eyolf" by Mme. Bell-Ranske was very effective.

Another Recital for Dai Buell

Dai Buell, pianist, will give another piano recital in Aeolian Hall on Thursday afternoon, December 18.



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Helene KANDERS

CARNEGIE-HALL RECITAL

New York Times:

Helene Kanders, whose soprano voice has the fresh vital elasticity of youth, and whose career in opera abroad was halted by the war, sang to a large audience in Carnegie Hall last night on the eve of a concert tour.

The New York American:

The art of singing was delightfully revealed in Carnegie Hall last night when Helene Kanders gave the first song recital of her season. The beautiful young soprano made it evident why she has gained international success. She possesses a voice of broad range. Moreover, she uses it with taste and assurance. The audience was large and one of the most fashionable of the season.

The New York Tribune:

She sang with marked intelligence, beauty of tone and excellent diction.

NEW-YORK NOV 15

New York Morning Telegraph:

IT'S THE WAY SHE SINGS.

Helene Kanders, whose concert at Carnegie Hall was a glorious tribute to her popularity had a program made up of nine-tenths love songs and the balance domestic. One song, however, which won loud applause was about cows and cheese, which only goes to prove that it does not make much difference what they write about, it is how it is sung.

New York Evening Journal:

She is one of the most remarkable singers now before the public, remarkable for the beauty and purity of her voice, a voice of unique quality combining the timbre and flexibility of the lyric with the power and range of the dramatic and a supreme art in handling it in all its registers. A winning personality, an indefinite charm and beauty were also apparent.

New York Evening Mail:

Helene Kanders brought to her program in Carnegie Hall Saturday night a voice of unusual freshness and spontaneity which she uses with authority. Her best singing was shown in her French group, where her delightful diction and vivacity of style were highly effective.

New York Review:

The first recital of the present season of Helene Kanders, soprano, given at Carnegie Hall with a program which continues the brilliant originality established by her last February when she filled the immense concert hall with one of the largest and most demonstrative audiences that has gathered at a musical event in several years. Miss Kanders is the possessor of remarkable personality and magnetism, a face and figure divinely fair and a voice of wide range and pure lyric quality.

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Helene Kander's
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New York

Nichols Lecture Recital Heard at Vassar

John W. Nichols, tenor and teacher, gave his folksong lecture-recital in October at Vassar College, where he is the head of the vocal department. He presented the same program at the University of Vermont summer school session just passed. The songs included English, Russian, French, African, Moorish, Asiatic and American, all sung in the original languages, preceded, however, by his own translation.

Mr. Nichols also gave Debussy, oratorio, opera and American composers' lecture-recitals in Vermont, Mrs.



JOHN W. NICHOLS,
Tenor and teacher, just engaged for Vassar College.

Nichols playing his accompaniments. Mrs. Nichols is a virtuosa pianist and plays many of the big works of classic and modern composers. A few of the important organizations with which Mr. and Mrs. Nichols have recently appeared separately or together are as follows: Chicago Apollo Club, Chicago Mendelssohn Club, Chicago Symphony Orchestra, New York Mendelssohn Club, New York Musical Art Society, New York Banks' Glee Club,

Boston Festival Orchestra, St. Louis Symphony Orchestra, Buffalo Saengerbund Society, Pittsburgh Athletic Association, Kansas City Oratorio Society, Providence (R. I.) Arion Society, Evanston (Ill.) Music Club, Chautauqua (N. Y.) Assembly, Ocean Grove (N. J.) Assembly, Columbia University (New York City), Vassar College (Poughkeepsie, N. Y.), Brooklyn (N. Y.) Institute, University of Vermont (Burlington), Ward Belmont College (Nashville), and Congressional Club (Washington).

Four "Messiah" Engagements for Roberts

Daniel Mayer announces that Emma Roberts has been engaged to sing the contralto part in four different performances of "The Messiah" in December and January. The first occurs on December 28, when she sings with the Mendelssohn Choir of Greensburg, Pa., under the direction of Bertram S. Webber. Lenora Sparkes, soprano, and James Price, tenor, will also be members of the quartet. On December 29 Miss Roberts will sing in the forty-first annual performance of the Handel work by the Schubert Oratorio Society of Newark, N. J., Louis Arthur Russell, conductor, when her associates will be Frieda Hempel, Reed Miller and Arthur Middleton. The next night, December 30, Miss Roberts takes part in the New York Oratorio Society's gala performance, under the baton of Walter Damrosch.

Goldenberg Has a Phenomenal Pupil

Albert Goldenberg, violin teacher of Brooklyn, has a young pupil named Joseph Sherman, whom he is to present in the spring at the Brooklyn Academy of Music, and for whom a most brilliant future is predicted by those who should be competent to know. Mr. Goldenberg himself graduated from one of the leading Russian imperial conservatories in 1900, his instructor being Prof. K. Gorski, a well known pupil of Prof. Leopold Auer. Young Joseph Sherman, who is now thirteen years old, has studied with Mr. Goldenberg for the last six years, and a short time ago was examined by Professor Auer, who was so impressed by the boy's playing that he is said not only to have endorsed over his own signature Mr. Goldenberg's ability as a violin teacher, but showed his interest in a still more practical way by consenting to coach the young player, who is now working both with Professor Auer and Mr. Goldenberg. Further, Professor Auer did Mr. Goldenberg the honor of inviting him to assist him with some of his other pupils. Mr. Goldenberg also has another young violinist in his charge, N. Radoff, of whom much is expected.

Yon Studios to Introduce Special Feature

The Yon Studios in Carnegie Hall, New York, opened auspiciously with a large enrollment early in October. The subjects taught include voice, piano, organ, composition, and the Gregorian chant. Special mention of each of these is unnecessary, as the large list of artist graduates now holding prominent positions throughout the country speaks for itself. The names of S. Constantino and Pietro A.

Yon are acknowledged authoritatively in the musical world, not only in America, but in Europe as well.

Pietro A. Yon, who is touring from coast to coast as concert organist, will be absent from his pedagogical work at the studio the greater part of the season. S. Constantino Yon, director of the Yon studios, together with J. C. Ungerer, of St. Patrick's Cathedral, New York, and other teachers of prominence, will have complete charge of the work at the studios. Mr. Yon will introduce a new feature in the vocal department in securing the services of first class singers (soprano, contralto, tenor, baritone and bass), each one respectively to be entrusted with the voice



S. CONSTANTINO YON,
Director of the Yon studios.

placement of their particular branch. He will supervise personally the work of all the vocal students and coach them in opera, song and church repertory.

Among the assisting teachers, mention must be made of Madeleine D'Espinoy, formerly of the Opéra-Comique, Paris. A unique program of studies for the pipe organ department was arranged last summer by Pietro A. Yon, who will instruct his pupils when in New York.

TOSCHA SEIDEL **SOLOIST**

With Cleveland's Symphony Orchestra

Archie Bell in the Cleveland News, Nov. 21, 1919.

YOUNG Mr. Seidel again demonstrated his right to rank among the foremost violinists of the day. He received the demonstration that he deserved, and eight or nine times bowed his thanks to the audience, declining to respond to the wished-for encore.

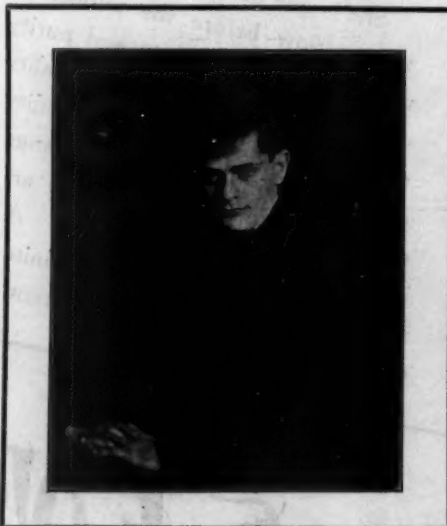
Mendelssohn's concerto is the virtuoso's delight, as it gives him the opportunity to do all the things that the violinist likes to do and is an exceedingly grateful number for the performer. As perhaps we did not hear it before (at his previous visit here he played the rousing big Tchaikowsky concerto) there was the haunting, singing tone of the violin in the Andante movement that we do not hear from the instrument, save when Fritz Kreisler holds the bow.

Seidel ran the gamut of emotions, not as one might expect from a boy of promise, but from a mature artist whose intensity is not an affectation for the audience, but a reality and accepted as such. Here is fire, rhythmic force, masculinity, poetry, tone as clear as the touch of a diamond point.

Wilson G. Smith in the Cleveland Press, Nov. 21, 1919

THE outstanding marvel of the concert was the wizardly performance of the Mendelssohn violin concerto by Seidel. I confess that before hearing it I was afraid that—judging by this little marvel's passionate emotionalism displayed in the Tchaikowsky concerto played at a former appearance—it would be superemotionalized and torn to tatters, but a more balanced, self controlled and brilliant rendition has never occurred in these precincts.

It had the charm of opulent tone, impeccable technique, and mental and emotional concept that betokened a master—even though he has but just passed the rubicon of twenty years.



So when one considers the marvel of it all, it is but to repeat the timeworn aphorism—artistic wonders never cease.

To possess all the essentials of distinguished artistry as does this young Seidel is but to refer again to one of the outstanding personalities of a generation. Such a one lives in the adulation and esteem of his time and becomes the legendary hero of posterity. Paganini, Wieniawski, Joachim, Sarasate, Vicuxtemps are a few of the famous ones about whom tales of artistic prowess cling.

When the history of the present day is written you will find the name of young Seidel—like Abou Ben Adhem—leading most of his contemporaries.

James H. Rogers in Cleveland Plain Dealer, Nov. 21, 1919

THE soloist was Toscha Seidel, the Russian violinist. He played the Mendelssohn concerto, and achieved a success that may fairly be described as colossal.

How many times he was recalled to the stage we do not know. A dozen times perhaps, maybe more, and not until he indicated by an expressive gesture that an encore was not to be forthcoming, did the tempests of applause subside.

There was good reason for all this enthusiasm, for young Mr. Seidel played superbly. Not only was his interpretation of the concerto masterly, but it bore the sign manual of finished artistry. Mr. Seidel can make us sit up, no doubt about that; but he can also play with a repose that we had hardly looked for, and with a winning charm that makes his playing of expressive melodies a rare delight.

His lovely cantabile in the andante was a dream of beauty. And by the way, this Mendelssohn concerto wears its crown of years bravely. No violin concerto has been played so often, yet it is still good to hear.

Or is it Mr. Seidel's playing of it that leads to this reflection? Well, it may be partly that.

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Rosa RAISA

World's Greatest Dramatic Soprano
Most Glorious Voice of the Age

Scores phenomenal success on recent operatic tour. Critics proclaim her greatest Aida on operatic stage

CITY HEARS ITS BEST AIDA, BY RAISA

After hearing Raissa's Aida, we can believe the word that preceded her that it is her best role. She is perfectly suited physically for the part, and her voice is large enough and has the carrying power to cope successfully with the tonal forest so often encountered. There is not a moment when she is singing, whether in duet, trio or ensemble, when hers is not the dominating personality, when her voice does not rise and carry above all others.

PRAISE FOR RAISA

It requires an artist of rare ability to give a thrill to an Aida audience, but this, Monday night, Raissa succeeded in doing. Her singing of "Nimi-Pieta" and "Patria Mia" was as fine an example of pure tonal quality and depth of feeling as Milwaukee has been privileged to hear.—*The Milwaukee Journal*.

RAISA TRIUMPHS IN "MASKED BALL"

Rosa Raissa proved herself not only a singer whose name is written high in her chosen art, but a woman of sympathy and understanding. Madame Raissa was received with every evidence of complete satisfaction, her appearance on the stage being the signal for an ovation even before she commenced to sing.

SINGING IS EXCELLENT

Raissa in the role of "Amelia" sang as though inspired. The music differs totally from that of "Aida," proving her a past mistress of the art of singing in all of its branches, for the delicate coloratura bits were given with a clarity and simplicity delightful to hear. A dramatic singer, she brings to such a part the additional distinction of a genuine interpretation. Her aria and scene in the second act was an artistic triumph, resulting in an outburst of applause which showed the intense interest of the audience. Once again it must be stated that Raissa is the most significant figure on the operatic stage today among the younger artists, possessing as she does every requirement for the tremendous success which is hers.—*The Milwaukee Sentinel*.

RAISA IN SUPERB VOICE

Raissa, who scored so heavily here last year in "La Tosca," added new laurels to her wreath. Her Aida was an amazingly beautiful performance, vocally and dramatically. Not only is her voice an exquisite organ of a bell-like purity of tone, but her perfect control of its entire register makes it a delight to listen to.

Moreover, hers is a personality that completely dominates the stage, whenever she appears.

GREAT TONAL BEAUTY

Her singing of "Nimi-Pieta" and "Patria Mia" were revelations of tonal beauty. Raissa is without doubt one of the most important dramatic sopranos on the stage today, and bids fair to dominate that class as she does the stage in each particular opera.—*The Milwaukee Sentinel*.

ROSA RAISA CHARMS MILWAUKEE AUDIENCE

Rosa Raissa's marvelous voice, pure music in its golden stream of song, revealed new beauties in the title role. She has the gift of flowing, melodious, unbroken, unornamented song, lovely in flexible cadence and winging sweep, instinct with the grace of sound. To beauty of voice she adds the further beauty of face and person. The art of translating character into song is likewise hers. The great audience gave her ovation after ovation.—*The Wisconsin News*.

RAISA IS AT BEST

The more than 3,000 persons who patronized "Aida" Thursday night accorded Rosa Raissa all the applause a prima donna could desire, and deservedly so. Raissa's voice registered the most difficult tones with clarity and sweetness, though apparently without the slightest exertion on the part of the singer.—*The Houston Press*.

RAISA SPLENDID IN FAVORITE BY VERDI

About the slim, fateful figure of Madame Raissa centered most of the musical and dramatic interest of the evening. To her charming characterization of the title role she added such singing as one hears only a few times in a lifetime.

Raissa's voice is like no other voice now to be heard upon the operatic stage. This singer has power and richness and a throbbing brilliancy of tone. And she can command a pianissimo of a strange, eerie loveliness which somehow gives one a queer impression of hearing it through some medium, infinitely finer and purer than mere air.

And whether she was singing with full power or in the merest silver thread of tone her voice conquered the vast distances of the great auditorium with a magical potency. The merest golden whisper was exquisitely audible in the remotest corner of the building. And always, whether it rang like a golden trumpet or trembled through the house in the faintest ghost of sound, it had in it that strange and lovely thrill.

In the third act Raissa's singing was of such extraordinary passion and beauty as to move the audience to unheard of demonstration at the close of the act.—*The Milwaukee Journal*.

Miss Raissa possesses a dramatic soprano voice of unusual sweetness and power, and she uses it with rare skill and intelligence. Miss Raissa is as satisfying an actress as she is songstress.

RAISA A DELIGHT

Miss Raissa was at her best in the many opportunities offered to her in Act III.—*The Bee, Omaha*.

Rosa Raissa's Aida is extraordinary. Not only has she a voice of rare beauty and warmth; not only is she an actress clever enough to individualize the opportunities given her—besides these things she has an indescribable magnetism which made itself felt in her every movement and in the utterance of her every phrase. Hers was a memorable performance.—*The St. Paul Daily News*.

RAISA CAPTURES AUDIENCE

But, after all, the evening was Raissa's. The young singer's wonderful voice, incomparably rich and thrilling of tone, her impassioned dramatic style and her all-conquering charm of personality captured the house from her very first appearance, and the end of every act brought her an ovation.

In the great third act her singing was unforgettable. In the use of the pianissimo as well as in the most tremendous tour de force, her tone production was faultless, and even in the most exacting passages her voice never lost its heart-searching loveliness.

Madame Raissa's appearance and personality are admirably suited to the role. Slender, girlish in figure, graceful of gesture and beautiful of face, with large eyes and a wistful sweetness of expression, she made Aida a very lovely little creature. And her makeup was as artistic as her singing.—*The Peoria Journal*.

Rosa Raissa, in the role of Aida the desert slave, captivated by her dramatic power as well as the scope and beauty of her lyric soprano, a voice the like of which has seldom been heard in Little Rock.—*Little Rock Daily News*.

Madame Rosa Raissa, soprano, in the title role, proved all that had been promised and the high expectations were amply fulfilled.

RAISA COVERED WITH GLORY

Madame Raissa covered herself with glory from beginning to end. She is a serious artist, besides being an excellent singer. Gifted with a voice of great brilliancy and exceptional clearness, she sings evenly, and without apparent effort meets the enormously taxing requirements of the part of the Ethiopian slave.

Madame Raissa's tones have remarkable transparency, and she at times covers them with lovely delicacy in the veiled resonance of the mezzo-voice passages. Her histrionic ability is in no way second to her musical equipment. The lament for her country "Ritorna Vincitor" was adequately convincing and the "Nimi Pietà" beautifully sung. The exquisite "O cieli azzuri," with its poetic background, gave Madame Raissa a great field for emotional display and wealth of tonal beauty.

It is well worthy of notice that in the last lovely duet with Rhadames in the crypt, Madame Raissa did some of her best vocal work, her voice being just as fresh as at the beginning and not showing trace of fatigue whatever.—*The World-Herald, Omaha*.

RAISA'S WORK PRAISED

The work of Rosa Raissa surprised even those who had heard her within the past five years. A dramatic soprano, par excellence, powerful and resonant enough to rise splendidly above a tremendous ensemble, with a pianissimo delicate unto the finest fluted tone and with all the grades of tone and color that lie between, with all registers perfectly connected, and with an excellent actress. Raissa thrilled her audience to the utmost enthusiasm.—*The Saint Paul Pioneer Press*.

IT WAS RAISA'S NIGHT

The Russian Soprano Captured an Audience of 4,500 at Convention Hall

The evening was Raissa's, and to her goes the glory. She was pleased to find she was to sing in a large hall; it was easy to see why last night. Without even the appearance of forcing, she filled every corner of the immense auditorium—and surely every corner was glad to be filled!

"O Patria Mia" was never better done in Kansas City. A surreptitious tear in the eyes of many last night was better testimony to Raissa's artistry than the applause that followed.—*The Kansas City Times*.

RAISA FAVORITE

Rosa Raissa was a favorite from her first number. Her voice is of an unusual quality which is remarkably beautiful, and her clear notes carry above the largest chorus ensembles. She sings with such ease, leaving her unimpaired to express her dramatic ability, that she is a delight to see as well as hear.—*The Peoria Star*.

A NEW STAR DELIGHTS OPERA LOVERS

Rosa Raissa Wins Audience of 4,500 in "Aida"

ROSA RAISA SCORED

The "bright particular star" last night was Rosa Raissa, the brilliant young Russian who has been hailed on her few appearances in the East as one of the really great dramatic sopranos of the day. After the long reign of numerous lyricists, together with the sensational coming of such super-coloraturas as Tetrazzini and Galli Curci, it is an event of more than passing note to hear such a dramatic soprano as Raissa. One is perhaps struck most forcibly with the lavish use she makes of her enormously powerful voice; at least that was the first impression produced in the earlier scenes last night, though the artist's versatility was displayed by some remarkably effective repression in some of the later scenes.

Raissa has an abundance of personality. She quite won her audience with her "Ritorna Vincitor," and throughout the evening easily dominated the cast.—*The Kansas City Journal*.

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SOPHIE BRASLAU ALSO A LOVER OF ART AND LIFE

Noted Young Contralto a Many Sided Woman—
Sketches, Reads, Writes

Sophie Braslau, the artist—the woman. The MUSICAL COURIER representative rarely has met two personalities so totally different and yet so sympathetically blended in one person. Sophie Braslau actually has two distinct personalities, the reserved artist with the glorious contralto voice we hear on the concert and operatic stage, and the poetic and mystic soul that is apart from a professional career.

It is seldom that one has an opportunity to glimpse into the secrets of a private life of a great artist, particularly when that artist persists in hiding from the public eye except in her professional work, as Miss Braslau does. The present writer feels fortunate, not only in having the privilege of knowing this lovely character, but in being able to obtain permission to record a few of the interesting intimate details of her life.

BEGAN AS A PIANIST.

Although still a young girl, her experiences have been so varied, her life so full of travel and study, that it hardly seems possible for one of her years to have accomplished and assimilated so much. Her musical career, its incipency and later development, and eventually the crowning events of successful concert and operatic triumphs, strange to say, have until recently only been a small part of a life of books, painting, poetry and sculpture. As a child about five, the contralto developed a marked talent for and appreciation of music, although the voice was not even thought of until many years later. All forms of music affected her in a lovely, mysterious, almost religious spirit, a spirit manifested in almost every phase of her later activities. It was shortly after her sixth birthday that she began to study the piano with Alexander Lambert. After ten years of serious study, admiring friends and relatives decided that a professional piano career was assured, but Miss Braslau felt that as long as nature had blessed her with a voice beyond the ordinary, of which she was assured by all who heard her, she would express her art in the broader field of song. It was not until after her fifteenth birthday that she began the study of the voice.

Since then probably the greatest of her vocal triumphs was when she was called upon suddenly to sing in "Shanewis" with but five hours of study and a few hasty rehearsals, and appeared in the title role of that American

Indian opera by Charles Wakefield Cadman. After that operatic triumph the young American singer was hailed by critics all over the United States.

IDEAS ON ART AND ARTISTS.

One day, while visiting Miss Braslau, I asked why she was averse to being interviewed, and she said that it always seemed to her that an artist's private life was of no interest to the outsider. "To me this seems very uninteresting—not pertinent—and has nothing whatever to do with my individual art, and I cannot understand how or why it should appeal to those who do not even know me, except on the stage. If someone would be interested in the real cause of an artistic career, that is, the vital force that aways a person to a particular branch of art, I could understand the desire to know about it. I do not sing just because I have a voice. I sing more from selfish motives, from a longing to satisfy my soul and express myself, my hopes and desires, in the most beautiful way ever given mortal man.

"There is no secret to success. If you are meant to succeed you will. But to achieve this success, I feel one must have a great love for one's art and a big and definite purpose in attaining nothing short of the best and finest, and be willing to sacrifice anything and everything to attain the goal. By that I do not mean the sacrifice of one's moral standard, as the layman often mistakenly imagines. If you are true to yourself and faithful to your ideals, you will not fall short. Art is, of course, difficult to measure as to greatness. Greatness is, after all, a relative term. We can only give out the sincerity, faith, and work we put into our efforts, and therefore the appeal to the hearers is commensurate with what we give of ourselves. Have faith in yourself, follow your own standards religiously, with a big, definite purpose, and your art will at least be honest and sincere."

Miss Braslau showed several scrapbooks, interesting pictures and letters, and other odds and ends. She feels that it is more harmful than helpful to one's art to confine oneself to the study of music alone. She is a deep student of literature, poetry, sculpture, painting and etching, and in fact spent several years working on sketches and crayon studies.

WHAT BOOKS MEAN.

"You see," the artist continued, "one must develop the soul as well as the mind, and in order to accomplish this we must not confine our studies to the particular branch of the art in which we have chosen to express ourselves. Many of my friends are surprised to learn of my great interest in other things, and wonder how I have time to do anything but work on my music. For many years

our home was a gathering place for artists of all sorts—sculptors, writers, and intellectuals—who realized that their own specialized artistic development was possible only through the assimilation of kindred arts, and I must have acquired that same spirit from the surrounding atmosphere. The painter always had time to hear an opera or a concert, and the singer and instrumentalist paid regular visits to art galleries and museums. It was not a matter of figuring the time, the actual minutes or hours, for somehow we always managed not only to interest ourselves in each other's work, but to take an active part in it."

Here Miss Braslau showed her library, containing a collection of writings of authors of all nationalities on almost every subject. It is a collection which the most discerning would be proud to possess. Curiosity was expressed to know the contralto's favorite authors and books outside the field of art, but she found it very difficult to limit her choice. "I am going to let you see a book which as yet I have never shown to anyone except my most intimate friends. It contains excerpts of books, poems, copies of works of art, famous sayings, and some personal expressions of my inmost feelings. Until now I have been very reticent about showing the book, but intimate friends are trying to persuade me to have it



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SOPHIE BRASLAU,

Contralto of the Metropolitan Opera Company and the Chicago Opera Association, as Shanewis in the Indian opera by Cadman.

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EVERY ONE A VERITABLE GEM

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SAN CARLO OPERA

A National Institution

What the Detroit Free Press (November 3, 1919) says editorially
of the San Carlo Opera and Its Impresario, Fortune Gallo:

AN AMERICAN CULTURAL ASSET.

Anything really significant as a force for cultural advancement in the United States deserves recognition and should be cherished. So it seems in place to say something regarding Mr. Fortune Gallo's opera company which has just ended a very successful engagement in this city; or as we should have said, regarding Chevalier Fortune Gallo's opera company, because the impresario of the San Carlo forces has lately been decorated by King Victor Emmanuel for his services in the cause of art. And those services he performed through the mediumship of his organization of songsters.

Chevalier Gallo has been bringing his singers to Detroit for several seasons, and each year since the debut he has offered something in advance of anything previously purveyed. He has steadily and conscientiously raised the general level of his efforts. Now he has fairly emerged from his pioneering days. He and his company have "arrived." The performances given by his organization

while it was recently in this city were entitled to the appreciative approval of every music lover.

Altogether the San Carlo organization stands today a unique organization in the American world of music. It is the one enterprise that undertakes to give opera at a moderate price and yet in a way that does real justice to composers, in a way that adheres to solid standards of artistic excellence, and in a way justifying the general unqualified comment that the work done is "good." Of course there are some limits beyond which it may not at present venture; there is an absence of mammoth productions in its repertoire; but happily while mammoth productions are fine to see and hear, they are not essential to a worthy and enjoyable presentation of art.

It is through the work of such organizations as the San Carlo company that appreciation of opera must generally be developed in America if it ever is to be developed sufficiently to become an art form beloved by the people as a whole. And it is to be doubted whether a modern people may be accounted truly cultured until it does go more or less opera mad.

San Carlo Opera Now Touring the Continent
with Unabated Success

CHARLES R. BAKER, Advance Manager

published, and to please them I am trying to persuade myself that it is right that it should appear in print."

The precious volume was given to the interviewer, and also the privilege of reading it at leisure. It is what might be termed a book of aphorisms, and is not unlike the compilations made by many of our famous authors. It contains the contralto's favorite literary selections, but it differs in that there are excerpts from magazines and papers, as well as novels and books of verse, and it contains some rare and beautiful expressions by Miss Braslau herself. The first page bears a lovely poem of Shelley's. With this verse, on the fly leaf, appears a little card which the singer got from an old fashioned scale when she was little more than a child. In the days when we were fortunate enough to have our futures predicted at the same time we were being weighed, and all for the same price, Miss Braslau drew a little green ticket which, though but an inanimate piece of pasteboard, seemed to predict the enviable position now enjoyed by her in the field of music. It reads: "You will some day fill a recognized position in the world. It may be rather slow in coming, but it will surely be yours in the end."

There are many lovely quotations between the levant covers too numerous to print here, and other reproductions and excerpts which there is no space to describe.

Edna Gunnar Peterson to Tour

Edna Gunnar Peterson, the gifted young pianist who scored such pronounced success recently at the Lockport Festival, is in so much demand this season that she will undertake an extensive tour. Her opening dates are with Carleton College, Northfield, Minn., and with the Zoellner Quartet at Orchestra Hall, Chicago. The Chicago Journal has called Miss Peterson an authority on MacDowell interpretation; the Chicago Herald credits her with imagination and tonal sonority; the Tribune admires her dynamics and technique; the Daily News speaks of her devotion to the spirit of the works she plays, and the Examiner calls attention to Miss Peterson's stimulative temperament. What with her pianistic and personal attractions, Miss Peterson seems sure to attain wide and lasting popularity on the concert stage of America.

Harriet McConnell Introduces

Silberta's "The Message"

When Harriet McConnell gave her Aeolian Hall recital of November 27, she programmed Rhea Silberta's "The Message," which was given for the first time in New York, although Miss McConnell had previously sung it on tour with gratifying results.

Two Memorable Recitals

BY

REINALD WERRENATH

Carnegie Hall, New York, November 2d, 1919
Jordan Hall, Boston, November 7th, 1919

PRESS COMMENT: NEW YORK

"There is no more sincere artist on the concert stage today than Reinald Werrenrath, no singer who has brought his art nearer to technical perfection, none who is more intelligent in his interpretations, none who is manlier or more unaffected in his bearing. When added to these virtues is a voice of excellent quality and uniformity of timbre, there need be no surprise as to the position he has attained in the American musical world, nor to the size and enthusiasm of the audience which greeted him at his recital yesterday afternoon at Carnegie Hall."—Grenville Vernon—*New York Tribune*, November 3, 1919.

"Mr. Werrenrath continues to give a song recital with an art so beautiful in its range of vocal tints, so clarified by its excellence of diction, and so rich in evidence of imagination and sentiment that it holds the listener enchained from beginning to end."—Wm. J. Henderson—*New York Morning Sun*, November 3, 1919.

"Among American baritones and those of Europe as well, Reinald Werrenrath holds a high position, in some respects the highest. No baritone sings English and American songs so well."—Paul Morris—*New York Herald*, November 3, 1919.

"His voice had excellent quality, employed with admirable skill to make it tell to the utmost."—Richard Aldrich—*New York Times*, November 3, 1919.

"An almost perfect style, excellent diction, phrasing and finish combined with a fine voice, are this artist's assets."—*New York World*, November 3, 1919.

"Our young American baritone has charm, personality, and the art of making a recital human to a degree that leaves him unique."—Katherine Lane—*New York Evening Mail*, November 3, 1919.

"Of Mr. Werrenrath's rich voice, much has already been written. Yesterday it was in splendid condition, fresh to the new season."—The Listener—*New York Evening Sun*, November 3, 1919.

"Mr. Werrenrath sang with intelligence and musical value."—Wm. B. Murray—*Brooklyn, Eagle*, November 3, 1919.

BOSTON

"Hearing Mr. Werrenrath, one is almost unconscious of technical proficiency; the voice is the willing instrument; but the ruling pleasure comes from the singer's æsthetic differentiation from the appropriate, unerring, compelling expression of sentiments and emotions."—Phillip Hale—*Boston Herald*, November 3, 1919.

"He sings a legato phrase as Mr. Longy would play it on the oboe. If English is to be a language of song, diction such as Mr. Werrenrath's must be the rule and not the exception."—W. S. S.—*Boston Transcript*, November 8, 1919.

"One of the most interesting and artistic recitals of songs which have been given for many a long day in this city. His voice control seemed well nigh perfect yesterday. Would there were more singers like him to adorn the art they serve."—Olin Downes—*The Boston Post*, November 8, 1919.

"Mr. Werrenrath is an ideal interpreter."—*Boston Globe*, November 8, 1919.

Management: WOLFSOHN BUREAU, 1 West 34th Street

New York City



METROPOLITAN OPERA

(Continued from page 6.)

tunities of the evening. At the close of the duet with Manrico, ended with a gloriously ringing high tone, there was an outbreak of enthusiasm such as is rarely heard at the Metropolitan. With Manrico she was called back again and again, and there were cheers and cries of "brava" until she finally came out alone, when the noise redoubled. It was a reception such as few new artists get at the Metropolitan. Mr. Gatti appears to have discovered another artist whose success will be no less emphatic than that of the other young American introduced last year—Rosa Ponselle—has been.

The rest of the cast was a well known one, with Claudia Muzio as Leonora, Morgan Kingston as Manrico, Pasquale Amato as Count Di Luna, and Giovanni Martino as Ferrando. Miss Muzio was in splendid form, but neither Kingston nor Amato was vocally at his best. Papi conducted.

SUNDAY EVENING CONCERT, NOVEMBER 23.

The first Sunday evening concert of the season brought out one of the favorite Verdi-Puccini programs, enlisted the services of a lot of the younger singers of the company, and included Jose Mardones, the bass, thrown in for good measure. It was an evening of universal good singing and proved that the Metropolitan has much to expect from the young blood which has been infused into it

within the last season or two. Of the two latest comers, Jeanne Gordon, confirmed and strengthened the impression made at her debut the evening before. She has one of the best voices that has come to the Metropolitan in many years. Renato Zanelli, evidently less nervous, was heard to much better advantage than in his debut in "Aida." He has a baritone voice of unusually beautiful quality and knows how to use it. Giuseppe Bamboschek displayed the thoroughness of his all around ability by conducting the entire program quite without rehearsal.

"BORIS GODUNOFF," MONDAY, NOVEMBER 24.

Moussorgsky's opera was presented for the first time this season at the Metropolitan Opera House on Monday evening of the second week. Gabriella Besanzoni was Marina, Orville Harrold the Dimitri, and Adamo Didur the Boris. There were three debuts made by Louise Berat and Octave Dua, both formerly of the Chicago Opera Association, and Adeline Vosari.

The center of interest was shared by Mme. Besanzoni and Mr. Harrold, who sang and acted their respective roles excellently. The rest of the cast supplied satisfactory support.

"L'ORACOLO" AND "PAGLIACCI," WEDNESDAY, NOVEMBER 26.

The ever popular double bill drew a large crowd. Scotti in his role as the Chinese villain of "L'Oracolo" acted with his usual sinister intensity, and Didur as the revengeful old scholar contributed a powerful piece of characterization. Florence Easton was a mellifluous Ah Yoe, and

a pretty one, too. In her love duet she was aided notably by the pure and limpid voice and polished style of Orville Harrold, who did Win San Luy. Jeanne Gordon sang the small Nurse role with intelligence and smoothness.

In "Pagliacci," Caruso scored his customary triumph, and shared it with Pasquale Amato and Claudia Muzio, both of whom gave striking impersonations. Mme. Muzio is a sweet apparition as Nedda and sings the music divinely. Moranzoni conducted both operas.

"CARMEN," THURSDAY, NOVEMBER 27 (MATINEE).

"Carmen" seems to be the attraction on most holidays, and the Thanksgiving Day matinee was not an exception. A very spirited and enjoyable performance it proved to be, with Geraldine Farrar as the reckless cigarette girl. Miss Farrar has always given pleasure to her admirers in the role and she has quite made the part her own at the opera house, but the most noticeable thing about her work on Thursday was the marked and welcomed improvement in her voice. She has never sung better within the last year.

Micaela fell to the capable Marie Sundelius, whose sympathetic voice and charming appearance delighted her hearers, while Don Jose was entrusted to Giovanni Martinelli, who repeated last year's successful handling of the role. He was in fine voice and won much of the applause. Robert Couzinou made his reappearance this season as Escamillo, a role in which he greatly impressed audiences the season past. Others in the case were Mary Nellish, Rita Fornia, Octave Dua, Leon Rothier, Mario Laurenti and Paolo Ananian. Albert Wolff was the conductor and exhibited skill in the reading of the favorite score.

[Later opera reports will be published in next week's issue.]

New York to Continue

W. C. C. S. Training School

In order to satisfy the increasing demand for leaders of community singing, the War Camp Community Service inaugurated on October 10 the fall term of its training school for volunteer song leaders in New York City. This school is one of thirty-seven that have been conducted by the War Camp Community Service throughout the country, six of which have been for colored song leaders. The schools also included a teachers' normal class and a school for playground supervisors, which was also attended by boys and girls from the playgrounds. Two schools were held exclusively for girls. A school has lately been inaugurated by the War Camp Community Service in Boston, and another is being opened in Los Angeles, Cal.

Thirty-five candidates completed the course of the summer session at the New York school. In the enrollment of that session a great variety of occupations were represented, including the following: Pianist, accountant, stenographer, public school music teacher, business man, soldier, playground worker, engineer, school teacher, organist, factory worker, college student, artist, singer, orchestral leader, supervisor of music, social worker, draughtsman, newspaper man, etc.

At the close of the series of lessons, the members of the class formed themselves into a War Camp Community Service Song Leaders' Association, and held a banquet to celebrate the completion of the course. Following the event, the leaders began to direct the required number of sings essential to their receiving the diploma of the school, to be awarded them at the commencement exercises in October.

This training is given without fee, and the only obligation has been that the successful candidates volunteer their services for the various war work agencies. While the schools have not been intended primarily as vocational schools, it is hoped that they may lead, for those most talented, to a place in the new profession of community music leadership. Just how far the individual candidates may go in this work depends upon their already acquired general musicianship, for naturally this cannot be inculcated by these schools in the short time occupied by the courses. Even for those who are not musicians there are wide possibilities for service in the pioneer work of community singing, such as conducting "sings" in stores, factories, playgrounds, etc. The courses of these schools, aside from the outlining of the ideals of service and the training in interpretation, consist principally of actual routine work in community song leading which requires a special, broad method of its own, and is quite apart from the art of choral conducting. It is hoped, however, that those candidates who possess real musicianship will go on to the work of choral directing, into which the community singing is gradually leading, in the formation of choral groups in industrial plants, business men's clubs, etc.

Carylna Pupil Sings with John McCormack

Lily Meagher, soprano, an artist-pupil of Kathryn Carylna, New York vocal teacher, appeared in concert with John McCormack at the Metropolitan Opera House, Philadelphia, on September 25. The young lady sang with great success two groups of songs. Her singing was much admired for the free delivery, fine enunciation, and good taste in interpretation.

Diaz Has Many Engagements

Rafael Diaz, the Metropolitan tenor, has just returned from a fall tour of ten concerts, including the cities of Cleveland, New Wilmington, Pa.; Marion, Ind.; Denton, El Paso, Austin and San Antonio, Tex., the last named his birthplace, and Charleston, S. C. In addition to his duties at the Metropolitan Opera House, Mr. Diaz will appear in Gretchen Dick's American concert course at the Manhattan and later in the season with the St. Cecilia Society of New York, Victor Harris, conductor, and the Apollo Club of Boston.

Romeo Gorno Student Appointed Organist

George H. Moore, a graduate of the Cincinnati College of Music under Romeo Gorno, who recently returned from France, has been appointed organist and choir director of the Church of the Epiphany, Cincinnati, Ohio. Prior to joining the army Mr. Moore taught at the Martha Washington College, Cincinnati, and in conjunction with his church duties Mr. Moore will also teach at the Schuster Dramatic Art and Music School.

NINA MORGANA



Brilliant Young Coloratura Soprano in Successful Debut as "Lucia" with Chicago Opera Association.

IN the evening Lucia was the bill and brought forward for the first time Nina Morgana, one of the new members of the company, who thus accomplished her debut by assuming the title role in the Donizetti opera. The young soprano gave a creditable account of herself and of the vocal powers which her concert tour with Mr. Caruso and his published approval of her led the public to expect.

Miss Morgana has a voice of the true coloratura variety, light in weight, but sweet and pure in tone and with the flexibility which is essential for such a voice.—W. L. Hubbard in the Chicago Tribune, November 24th, 1919.

DIMINUTIVE in physique but big in artistic stature Nina Morgana, an American coloratura soprano, made her Chicago debut at the Auditorium, Saturday evening, in the title role of Donizetti's well known opera Lucia and achieved an estimable success with her vocal rendition of this difficult operatic part. Miss Morgana has a high clear soprano which in the softer lyric parts of the music is of beautiful texture and sweet in quality. Her voice has considerable flexibility also and is admirably schooled. It has musical substance and it is used intelligently. Miss Morgana put much artistry and vocal acumen into her singing of the Mad Scene, which earned her a big round of applause.—Maurice Rosenfeld in the Daily News, November 24th, 1919.

LUCIA was given for the first of the Saturday evenings and drew a good sized audience which evidently enjoyed itself. Nina Morgana made her debut with the company as Lucia and sang very well. She had a clear tone of pleasing quality, the runs and arpeggi were cleanly produced, and she sang with understanding.—Karleton Hackett in the Chicago Post, November 24th, 1919.

IN the evening Lucia was the offering. Nina Morgana, remembered as Caruso's partner in his concert here last May, sang the title role, lending an excellent coloratura to the florid music. Her voice is lovely, of warm timbre, and she is a praiseworthy actress. Miss Morgana and the Edgardo (Lamont) were heartily recalled.—Herman Devries in the Chicago American, November 24th, 1919.

Concert Management: METROPOLITAN MUSICAL BUREAU

33 W. 42nd St., New York City

SOPHIE BRASLAU

New York Recital, November 9th, 1919

New York Tribune:

Carnegie Hall was filled to capacity yesterday afternoon at the song recital given by Miss Sophie Braslau. Miss Braslau has rightly won for herself an enviable place on the American concert stage and her artistic progress has been marked and consistent. She was yesterday at her best, vocally, and gave abundant pleasure both because of the richness and power of her voice and because of her interpretive intelligence. This voice is a truly magnificent organ. Miss Braslau was enthusiastically applauded and forced to many encores.

New York Sun:

Sophie Braslau's program at Carnegie Hall in the afternoon was one of pleasant interest. She is one of the most interesting of song recital artists.

New York Evening Journal:

Yesterday afternoon Miss Sophie Braslau, contralto of the Metropolitan Opera, warmed the hearts of a houseful at Carnegie Hall. Miss Braslau as a singer of songs is now well known in the musical community—well known for the possession and forthgiving of a beautiful low voice, one of the most beautiful to be heard nowadays.

New York Evening Sun:

The richness of Miss Braslau's voice, and the power in her use of it, proved valuable. Younger America knows no finer contralto than hers, nor any more fortified by interpretative keenness.

New York Evening Mail:

An operatic singer who knows what concertgoers want is Sophie Braslau. While the greater part of her program at Carnegie Hall yesterday afternoon was given to songs of dramatic caliber, in which she excels, there was sufficient variety to prove her glorious voice equal to every demand.

New York Globe:

Yesterday afternoon Miss Sophie Braslau, the contralto of rich and abundant voice, gave her annual song recital.

New York Morning Telegraph:

Sophie Braslau made an enviable achievement in the afternoon by drawing an almost record audience for song recitals to hers at Carnegie Hall. She sang with her accustomed vivacity, skill and keen emotional awareness.

New York Herald:

Miss Braslau possesses one of the great American contralto voices, and she has rarely been in better voice than yesterday. Simplicity and sincerity are required in these songs of the people, and Miss Braslau possesses these things, as well as unusual beauty of tone.

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th Street - New York

ACROSS THE COUNTRY

Atlantic City, N. J., November 9, 1919.—The women's committee of the Crescendo Club, Anna Shill Hemphile,

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Thematic catalogue with biographical sketch sent free on request.	

THE BOSTON MUSIC CO.
BOSTON, MASS.

chairman, is soliciting subscriptions for the new symphony orchestra which is being planned by the business interests of Atlantic City. The committee will endeavor to interest individual citizens in a minimum subscription plan. With the adoption of the J. W. F. Leman plan by the Chamber of Commerce, the symphony project is almost assured. The orchestra has the approval of the Crescendo Club, the Rotary Club, Hotel Men's Association and Chamber of Commerce.

During the past season of thirty-five weeks Mr. Leman and the Steel Pier Symphony Orchestra offered versatile programs, the repertory having been so extensive as to sustain the interests of the regular patrons as well as the countless visitors. A feature of these concerts recently was the appearance as soloist of Miss Kennedy, instructor of music in the city schools, who made her initial bow to an Atlantic City audience. She possesses a lyric soprano voice of high range and agreeable quality. Her singing of "Ah fors' e lui," from "Traviata," was enthusiastically received, the singer responding to several encores.

Other recent soloists with the orchestra included Emily Russell Miller, mezzo-contralto, who sang Musetta's waltz song from "Bohème," displaying excellent vocal qualities; Henry Gruhler, pianist and conductor of Haddon Hall Trio, heard in Mendelssohn's G minor concerto, and Marion Parsons, who interpreted Chopin's scherzo in B minor in an artistic manner. At the orchestra's final concert Ruth Mann, soprano; Amy Brumbach, mezzo soprano; Louis Mintz, tenor, and Roy Comfort, violinist, appeared as soloists. These concerts have been a huge success, Conductor Leman having played to audiences numbering into thousands and won for himself a renowned reputation.

The Crescendo Club calendar for the season of 1919-20 as outlined is to be an interesting one. At the first meeting Mozart's opera, "The Marriage of Figaro," was interpreted by Freda Grunberg, assisted by competent soloists. On November 4 Mr. Leman was a guest of the club, when Mozart's "Don Giovanni" was interpreted by Mrs. Ireland, club librarian. Instrumental numbers were given by Miss Kennedy and Harry Kauffman.

A notable musicale took place in the Egyptian Hall of the Hotel Breakers when the Atlantic City section of the Council of Jewish Women held their monthly meeting recently. Mrs. Joel Hillman, president, introduced her guest, Mrs. Roerbourg, of New York, who gave an interesting talk. A musical program followed, in which the Breakers Hotel Quartet, Monroe Goodman, conductor, was heard in Wagner's "Prize Song" from "The Meistersinger." Ruby Lesser Lehman sang "Leuil," Leroux, with cello obligato, played by Marsden Brooks, and Mr. Grohler at the piano.

A recital was given at the Ambassador Hotel, November 8, by Sara Newell, pianist, before the largest audience ever assembled in the lobby at a Sunday evening musicale.

Belton, Tex., October 31, 1919.—A joint recital was

given here on the evening of October 27 by Mrs. Pierce and Edwin A. Schofer, of the voice and piano departments, of Baylor College, respectively. Mr. Schofer was heard in numbers by Beethoven, Chopin, Brahms and MacDowell. He was connected for several years with the Baylor University of Waco before taking the position here as assistant director of music. Mr. Schofer was also at one time head of the piano department of Polytechnic College, Fort Worth. He received much of his training abroad, studying under such masters as Albert Coates, now known as an orchestra conductor; George Czernieck and Robert Teichmüller. Since 1904 Mr. Schofer has devoted most of his time to teaching in Texas, but he is a native of New York State.

Chanute, Kan., October 25, 1919.—A large and responsive audience was delighted by Paul Althouse, Metropolitan tenor, when he appeared here last evening in a song recital, given under the local management of Mrs. George Barcus. His program included an Italian group, two favorite operatic arias—"Celeste Aida," Verdi, and "Vesti la giubba," from Leoncavallo's "Pagliacci," besides songs by Duparc, Massenet, Fourdrain, Clark, Hageman, Dunn and Ward-Stephens. "Heart of a Rose," Methven, "Since You Smiled on Me" and "Marjorie's Kisses" were among the six encores rendered. Powell Weaver, the accompanist, also was heard as soloist. The concert may well be considered one of the finest held in this city.

Charleston, S. C., November 17, 1919.—The Charleston Musical Society has arranged a splendid series of Sunday afternoon concerts for the present season. The artists scheduled for appearance between November 2 and March 21 include Rafaelo Diaz, Fritz Kreisler, Josef Lhevinne, Guiomar Novaes, Jacques Thibaud, the Fionzaley Quartet and Pablo Casals.

Chickasha, Okla., November 1, 1919.—Paul Althouse drew a large audience at O. C. W. Auditorium here last evening, when he and Powell Weaver, accompanist and pianist, were heard in an interesting program. The program included songs by Puccini, Hageman, Foster, O'Hara, Hammond, Scontrino, Rossini, Buzzi-Peccia, Dunn, Cox, Penn and Ward-Stephens. The "Rigoletto" aria, "Questa O Quella," closed the program. Mr. Weaver played the Chopin fantasia, op. 49; "Arabesque," Leschetzky, and prelude in C sharp minor, Rachmaninoff.

Cleveland, Ohio, October 25, 1919.—Awaiting the construction of a city auditorium, Cleveland has had to resort to rather unfavorable places for the presentation of musical programs. This season, however, has had its première in the Masonic Hall, a splendid, newly erected building which the Free Masons have shown willingness to share with the public. It has the reputation of being one of the finest buildings done in brick in the country. Over 2,000 people can be seated in it. There are no balconies; the seats rise in semi-circular arrangement, broken only by loges just above the ground level. The stage is fully equipped with modern properties and lighting arrangements. Simplicity in architecture is manifest throughout the building, and simplicity in decoration as well. The decorations were done by the Rorimer-Brooks Studios, the ceiling being a splendid example of their work.

The hall was opened to the public with a performance by Schumann-Heink. Later, Galli-Curci was enthusiastically received, so enthusiastically that many desiring to hear her had to be disappointed and a return engagement has been planned. On October 15 a creditable performance of the very colorful opera, "L'Oracolo," and the well known "Cavalleria Rusticana" was given by the Scotti Opera Company, showing the splendid possibilities the hall possesses for giving opera.

Columbus, Ohio, November 16, 1919.—Charles Heinroth, of Carnegie Institute, Pittsburgh, gave an organ recital at the First Congregational Church, October 28, manifesting an unusual technical equipment and expressive interpretive ability. The program deviated from grave to gay, as follows: Handel's D minor concerto, Bach's "Passacaglia," César Franck's "Piece Heroique," MacFarlane's "Spring Song," Dethier's "The Brook," Haydn's symphony in D minor and the finale from Vienne's symphony, No. 1. The audience insistently applauded the last and Mr. Heinroth rendered for an encore a sprightly passage from Bizet's "L'Arlesienne" suite. The concert was given under the auspices of the Central Ohio Chapter of the American Guild of Organists, Rowland W. Dunham, president.

The date of Mary Garden's concert has been changed as the prima donna was detained in France by the dock strike. In a letter written by Charles L. Wagner to Kate M. Lacey, local manager of the Garden concert, assurance is given that she will come to Columbus on December 10.

David Mannes, violinist, and Clara Mannes, pianist, gave a sonata recital in the Desher Hotel, December 15. On the program were Beethoven's F major sonata and Franck's A major sonata. There were also numbers by Gluck, Schumann and Cecil Burleigh. The musicians revealed a high degree of artistry, securing smooth and polished effects in ensemble. The Women's Music Club sponsored the recital.

Mrs. Andrew Timberman, for the past twenty years a member of the Women's Music Club, has been elected president of that organization, to succeed Mrs. Harry H. McMahon, who has resigned. Mrs. McMahon is moving to New York.

Emporia, Kan., November 5, 1919.—Daniel A. Hirschler, dean of the School of Music of the College of Emporia, was heard here last evening in an interesting organ recital, which was the second number of the college organ course. Mr. Hirschler rendered selections by Thomas, Scott, Bach, Von, Faulkes, Gottschalk, De Bricqueville, Gillette, Couperin and Fletcher. Mr. Hirschler will give organ recitals at the following places this month: Horton, Kans., November 12; Topeka on No-

Rudolph REUTER Pianist

Scores Another Distinct Success at His Third New York Recital (Oct. 31, 1919)

N. Y. AMERICAN (Max Smith)

Rudolph Reuter gave an exceptionally interesting recital yesterday afternoon. His fine training is conspicuous in his manipulation of the keyboard. Without any show or parade he disclosed yesterday not only excellent technical equipment, but genuine musicianship and a most comprehensive memory. He plays in a straightforward, clean-cut, manly style, quite without mannerisms. Robust, vigorous, virile, he combines assurance with repose and never shows any tendency to indulge in exaggerated mannerisms.

N. Y. EVENING SUN

The keen imaginativeness of his interpretations have from the first been appreciated here. He was at his best in Dohnanyi, whose "Boisterous Party" and "Ada" he played in a manner suited to the charming subjects.

N. Y. TRIBUNE

Mr. Reuter is an artist who possesses ample poise and an excellent technique. His playing of the later numbers, especially the Dohnanyi group, was finely executed. He is, in short, a well-balanced and sincere musician.

N. Y. JOURNAL

Mr. Reuter is bettering his grasp of the art from year to year. His concert of yesterday was enjoyable to the listener attending many, many such. In the matter of the program Mr. Reuter showed most intelligent continuance and genuine breadth of selection. His list was unusual and exceptionally well put together. He showed, for one thing, an appreciation of the music of Chas. T. Griffes, the American, and played his numbers with delightful art.

N. Y. TIMES (Aldrich)

He has a brilliant and facile technique, a touch that is crisp, and a style that has the end definitely in view. Some of his performances embodying these qualities had much interest, as that of the Beethoven Sonata, a bit of bravura in little. If he had given his tone a little more warmth he would have charmed even more than he did. However, Mr. Reuter's intentions could not be fully carried out in this instance, as the damper pedal was out of order and had to be repaired before he could go on. He did some of his best playing in the Brahms Romanze, finely felt and sincerely delivered, and in the one that he added as an encore.

N. Y. TELEGRAPH

Rudolph Reuter, a sterling artist of honest methods at the piano, gave an interesting and commendable recital at Aeolian Hall yesterday before a knowing audience, which showed its satisfaction both with the program and the admirable manner in which it was played.

BROOKLYN DAILY EAGLE

The line that plots the curve of pianistic achievement in New York's recital halls took an upward curve yesterday. Rudolph Reuter had some musical message to deliver. His playing is of that crisp, incisive sort that the experts dwell upon as virile. It is a clean-cut pianism that goes directly to the heart of the music in hand. Mr. Reuter commands respect.

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November 13, and Chanute on November 19. The next two artists on the college course here will be Myrna Sharlow, soprano of the Chicago Opera Association, on November 21, and Pietro A. Yon, the New York organist, on December 5.

Newark, N. J., November 24, 1919.—Of unusual importance in the musical life of Newark is the work of the Music Study Club, the membership of which is composed of musicians and music lovers of Newark and the Oranges. This city boasts of a number of musical societies which have done much to build up the musical activities of the city. The Music Study Club, however, well deserves a place among the foremost, not only because of its educational work, but also because of its interest in civic affairs. When a campaign was begun several years ago for the purpose of purchasing a municipal pipe organ this organization was one of the first to offer its co-operation, and in other activities as well. This society has shown a keen desire to help.

The regular affairs of the Music Study Club are always of unusual interest. Attractive programs are given with well known artists assisting. On December 3, Fay Foster presented an evening of her own compositions, supplying the artists who sang her numbers in costume; Mrs. Van Keuren was the hostess. On December 10, Mrs. Battin will be the hostess and Mrs. Baldwin will be the chairman, the program being supplied by Mrs. Baldwin, violin; Mrs. Musk, songs; Mrs. Elder, Mrs. Mabey, Miss Tolson and Miss Van Wagenen, piano; and vocal trio, January 7 and 21 Mrs. Scheerer will be the hostess, Mrs. Sauer acting as chairman on the first date and Mrs. Switzer on the latter date. The January 7 program will be presented by Mrs. Cole, Miss Wrigley, Miss Heinisch, Miss Van Wagenen, Mrs. Scheerer, Mrs. Kruegger and Mrs. Bradin-Kincaid. The January 21 program will comprise selections by Mrs. Elder, Miss Heinisch, Mrs. Kruegger, Mrs. Burnett, Mrs. Musk, and Mrs. Sauer.

Florence L. Heinisch is the president of the club and, to her, undoubtedly, is due a great part of the success of the club's work this year; she is well known throughout Newark and the Oranges as an excellent pianist. Mrs. Z. Belcher is the first vice-president; Mrs. William Scheerer, second vice-president; Mrs. Robert Walsh, recording secretary; Florence Bannister, corresponding secretary; Mrs. James Seymour, treasurer; Marion Van Wagenen, federation secretary; Sara Northrop, historian, and Mrs. Sylvester S. Battin, honorary president.

San Antonio, Tex., November 1, 1919.—Alberto Gracia presented his violin class in recital at St. Mark's Hall October 2, assisted by Catherine Clarke, pianist. Of special interest was the "Duo de Concert," Leonard, for two violins without accompaniment, given by Sarah Karcher and Mr. Gracia, also the ensemble numbers played by the entire class. Mr. Gracia is a pupil of Ovide Musin.

Flora Dilgarde Anderson, organist at the Westminster Presbyterian Church of Jersey City and assistant organist at the Church of the Holy Communion of New York City, and Stanley Winters, bass-baritone, appeared in recital at the Scottish Rite Cathedral, October 5. Mrs. Anderson displayed much versatility in her numbers, and Mr. Winters' fine voice was used to advantage.

The Tuesday Musical Club held the first meeting of the season on October 7. Mrs. Stanley Winters arranged the program, which was given by the following: Martha Mathieu, Mrs. Guy Simpson, Marion Skinner, Harold Gill, Emmett Rountree, Dorothy Duerley and Lulu Richardson Dean. Talks were given by Flora Dilgarde Anderson, Kathleen Blair, from New York, and Lulu Richardson, who recently came back from ten months' service as an entertainer overseas.

Kathleen Blair Clarke, composer, complimented the Tuesday Musical Club, of which she is an honorary member, and the Chaminade Choral Society with a program of her own compositions October 10, assisted by Matilda Reuter and Julien Paul Blitz.

The San Antonio Music Teachers' Association held the first meeting of the season at the studio of the president, Clara Duggan Madison, October 8, when Oscar J. Fox gave a talk on phonetics and Mrs. Fred Jones and Walter Romberg contributed musical numbers.

Shawnee, Okla., November 19, 1919.—The Shawnee Music Festival of the season 1919 took place here in the Savoy Theater on November 4, 5 and 6. Paul Althouse, tenor of the Metropolitan Opera Company, assisted by Powell Weaver, pianist, gave the program on the first evening; Marie Rappold, soprano of the same organization, was the star of the second evening with Lena Kohn contributing two piano solos, and Thursday's program was furnished by Arthur Middleton, bass-baritone, assisted by Sol Alberti, pianist.

Topeka, Kan., November 15, 1919.—Josef Lhevinne, the Russian pianist, played before 2,000 persons here at the city auditorium early this week. His superb technic and vivid coloring proved his mastery of the piano. His rendition of the Beethoven sonata, op. 81, was exquisite. Probably the number most familiar to the Kansas audience was the Chopin polonaise. The concert was the first of the Topeka Concert Series.

Twin Falls, Ida., November 18, 1919.—On November 4, Mme. Le Fontenay appeared here in a tone test with the Edison phonograph, and, as she was taken ill after the concert, Helene Allmendinger was engaged as a substitute and made her appearance in tone-comparative recitals at Eden, Jerome, Gooding, Parma and Boise. Miss Allmendinger sang with records of Christine Miller, Ida Gardner and Merle Alcock, and her voice was in such complete sympathy with the latter that the audience could not tell the difference.

The Music Study Club was recently organized to fill a long felt need. Its members are serious and ambitious students of music and those desirous of perfecting themselves in public performances. The club's plan is to give a public recital at the end of the season and to encourage the study of music of the better quality.

The first meeting of the Studio Club will take place on Tuesday, November 25. All pupils studying vocal with Miss Allmendinger are eligible to membership. At these meetings the pupils are given an opportunity to perform before each other and Miss Allmendinger gives informal talks on musical subjects.

On Tuesday, November 18, there was a program of "Carmen" selections given before the Twentieth Century Club, under the direction of Mrs. A. Guibert.

Arthur Dunham to Conduct Boston Opera

The Chicago public, as well as the members of the profession at large, were surprised when it became known that Arthur Dunham, one of the windy city's most popular artists and efficient musicians, was to leave that city temporarily to preside as musical conductor over the destinies of the Boston English Opera Company, which organization is billed to appear in Boston for a season of twelve weeks. To a writer of the *MUSICAL COURIER*, Mr. Dunham frankly admitted that it was only after deep reflection that he accepted the position, as by so doing he had to relinquish, at least for the present, four of the



ARTHUR DUNHAM.

best paid positions in the country—organist and choir director at Sinai Temple, and conductor of the Association of Commerce Glee Club of Chicago and the Lyric Glee Club of Milwaukee, besides having to disband for the present the Chicago Philharmonic Orchestra, of which he was the founder and conductor. Although Mr. Dunham was given a year's leave of absence from these various organizations, it took courage to relinquish them after being so eminently successful and to choose a new position in which he has yet to win his spurs.

Mr. Dunham, however, for the last few years has quietly fitted himself by assiduous work and application for such a calling. Believing that today is the day in which American composers as well as conductors are to receive recognition, he thought it best to accept the position as a step

toward his goal, which is to be the first American conductor to be given a chance in one of the two largest operatic enterprises in the land. Today, at the Metropolitan in New York and at the Chicago Auditorium, only foreigners are invited to conduct the performances. This probably is due to the proper training of foreigners and the lack of experience on the part of Americans. To prepare himself, Mr. Dunham has conducted symphonic and operatic works, and at the same time he has studied all of the old operatic scores and has become conversant with modern works. His going with the Boston English Opera Company is only to finish his apprenticeship, as afterwards he hopes that if his work meets with the approval of the critics and the public, he will receive a call from a larger organization.

It was said to be necessary, heretofore, for a musician to receive recognition from European music centers before being acceptable to an American audience. This is not true any longer. Americans, as well as foreigners, stand today on their own merits, but Americans in America should, when efficient, be given the preference as Frenchmen are given in France, Italians in Italy, and Germans in Germany. In these three countries a foreigner is seldom given the conductor's post.

In leaving Chicago, Arthur Dunham has the good wishes of his innumerable friends and admirers, who hope that in the near future he will wield the baton at the Auditorium in Chicago as one of Campanini's foremost conductors.

Frank Bibb Settles in New York

Frank Bibb, the pianist, coach and accompanist, has returned to New York and will again take up his professional career, which was interrupted by his service with the A. E. F., during which he rose to the rank of first lieutenant in the Chemical Warfare Service and was stationed in France for about a year. Mr. Bibb was honorably discharged in January of this year, and had hardly been back in this country two weeks before he was engaged for the entire spring tour of Frieda Hempel. When that was finished he took a complete rest for a couple of months and then went to his home city, Minneapolis, for a visit of another month, during which time, however, he was kept extremely busy in coaching the best professional singers of Minneapolis and the neighboring territory.

Realizing the necessity for establishing himself permanently in New York, Mr. Bibb has determined not to accept any of the engagements for tours with professional artists which have been offered him for the coming season, but will remain throughout the winter in the metropolis as an accompanist, appearing only in recitals given there. Mr. Bibb's acquaintance with the song literature of all nations makes him particularly fitted to assist singers in the complete preparation of recital programs, and he will also make a specialty of teaching that particularly difficult branch of music, the art of accompanying. Incidentally, he will be heard a number of times as a pianist. His solo contributions to the Hempel recital programs last spring were a decided feature of the tour and were splendidly received by the audiences everywhere. His teaching list is already well filled, and he is looking forward to the busiest season of his career.

Atwood Soloist with Boston Apollo Club

Martha Atwood, soprano, scored a tremendous success when she appeared as soloist at the Boston Apollo Club concert in Haverhill, Mass., on Wednesday, November 19.

Buhlig to Offer Exceptional Program

Richard Buhlig will be heard in the third of his series of seven recitals at Aeolian Hall on Friday evening, December 12. His program promises to be unusually interesting.

Nov. 11, 1919. CHICAGO DAILY TRIBUNE

MUSIC

BY W. L. HUBBARD.

Frederick Gunster, the New York tenor, gave a song recital yesterday afternoon before the Lake View Musical society, being assisted by Mae Doelling, solo pianist, and Alma Birmingham, accompanist. Mr. Gunster, whose work has won him favor in the east, is the possessor of a voice of natural beauty, carefully schooled and skilfully used. It inclines rather to the suave, the ingratiating, and the soft than to the robust, the resonant and the aggressive, but it is none the less a voice of good power and capable of effective dramatic expression.

Heard yesterday in a group of French songs and in five Grieg selections, he proved himself an interpreter of excellent parts. His diction is clear and accurate, yet free from exaggeration and affectations, his handling of the musical phrase discloses good musicianship and taste, and he grasps the poetic meaning of the texts and makes it potent with his hearers. All in all a singer possessed of fine abilities and one listened to with sincere satisfaction.



BUY RED CROSS CHRISTMAS SEALS!

The greatest public health movement in the history of the nation is now under way. Its aim is to combat the menace of tuberculosis, a preventable and curable disease that, according to a recent survey made by noted medical experts, kills 150,000 men, women and children every year in the United States alone, and is now afflicting more than a million Americans.

Funds for this great movement, which has taken on the character of an intensive educational campaign, are to be obtained by the sale of Red Cross Christmas Seals at a penny each during the first ten days of December. In all approximately \$6,500,000 is needed, and with this sum it is planned to carry the campaign to every community in the land. More than 1,000 State and local anti-tuberculosis organizations are co-operating in the work, and valuable aid is being rendered by fraternal societies.

It is the purpose of the agencies directing the campaign to educate the masses as to the demonstrated scientific fact that tuberculosis is a protest against bad air, and that if they will spend as much of their spare time as possible in the open air and sleep in well ventilated rooms they will build up the resistance powers of the body, which furnish the best possible protection against tuberculosis. Those who work out of doors, it will be pointed out, may nullify the good effects of the day by sleeping in a stuffy room at night. Emphasis will also be laid on the protective value of scrupulous cleanliness, also of making sure that one's food is of good quality and properly cooked.

In addition to the educational work special efforts will be made to increase the number of clinics, dispensaries,

hospitals and sanatoria until each community has a sufficient number of such institutions to assure the necessary treatment and care of all afflicted persons.

Clinics, say the experts, have a particular value in that they bring to light the unsuspected cases which, if neglected, may develop at any time and add to the prevalence of the disease. Not long ago one series of clinics in the city of New York reported that of fifty-six active cases found fifty had not previously been known to have tuberculosis. The disease had taken a hold on those fifty, but they did not know what it was that was slowly snapping their strength and vigor. Each discovery of an unsuspected case lessens the danger of the community. Not only can precaution be taken against the infection of others, but often the progress of the disease can be arrested and the patient restored to health, which is what happens three times out of four when cases in the early stages of affliction are put under treatment.

At present the number of clinics for the tuberculous is far from sufficient for the work that will result from an intensive campaign. Many more are needed, and the best way to make sure the need will be supplied is to press the sale of Red Cross Christmas Seals.



praised by musical critics and his part of the program will be looked forward to with interest by those interested in this instrument and its music.

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—Musical Courier.

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National Opera Club

Holds Meeting

President Katherine Evans Von Klenner presided at the England Grand Opera afternoon of the National Opera Club held at the Waldorf-Astoria on November 13. Carl Fiqué gave a talk full of information on English opera, playing many illustrations by Byrd, Bull and others with the musicianship which distinguishes his work. Mildred Howson Hartley, operatic contralto, sang arias by Goring Thomas and Wallace with opulent voice, and Edward S. Wentworth, well known tenor of the "Bostonians" in former days, sang arias by Purcell, Clay and Balfe with real Italian spirit. Mrs. Julian Edwards gave personal recollections of her life in the opera world of England; Wassili Leps of Philadelphia talked briefly and to the point; Julia Arthur made an appeal for the Actors' Fund (some thousands of dollars were raised on the spot), and Katharine Kidder also spoke. Operas represented on the program were those standard works, "The Bohemian Girl," "Lurline," "Maritana" and "Nadeschda."

Bell-Ranske Lectures on the Voice

A very interested audience heard Mme. Bell-Ranske's lecture on the voice at the Hotel Plaza, November 24. She gave an outline of her belief and practice, alluding to the Cooper Union quizzes of last season, when the audience was encouraged to ask questions. "Voice and Nerve Control," the book by Bell-Ranske recently issued by the Stokes Company, goes into detail, presenting her views in full.

Some November Dates for Francesca Lawson

Francesca Kaspar Lawson has been very busy giving song recitals during the month of November, a few of her numerous engagements being at the Military Academy, Woodstock, Va., November 11; Front Royal, Va., for the Civic League, November 12; Blackstone College, Blackstone, Va., November 15; Flora MacDonald College, N. C., November 17; Indian Normal College, Pembroke, N. C., November 19, and the Eastern College, Manassas, Va., November 22.

Gegna and Tarasova in Recital

Max Gegna, the man with the singing cello, will play at Carnegie Hall, in joint recital with Nina Tarasova, on Saturday evening, December 13. Gegna has been highly



May Mukle
English Cellist

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A partial list of artists who have been trained and prepared for the Concert and Operatic Stage follows: Lucrezia Bori, Ethel Parks, Marta Paula Wittkowska, Inez Ferraris, Stella de Mette, Luigi Montesanto, Pini Corsi, Rizzardo da Ferrara, Francesco Conti. Also accompanied in recital: Vivian Chartres, Gretchen Morris, Marie Langstone, May Hotz, Herman Sandby, Hugo Becker, Orville Harrold and many others.

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New York

Finney Violin System Again Endorsed

Seldom in the history of violin teaching has a system received such unqualified testimonials from world famous violinists as has the Finney Violin System. Knute J. Finney, the inventor of this violin system, feels greatly indebted to these artists for recommending it, especially since it seems to be human nature to condemn any new or unfamiliar novelty even before it is fairly tried. Mr. Finney has found that invariably the greater the artist the more readily he (or she) can recognize value when they see it, and their magnanimous heart (as their art) always responds to a deserving cause.

The Finney Violin System is now used by many schools and colleges in Chicago and elsewhere with great success, and teachers of this system are in much demand everywhere. Mr. Finney considers himself very fortunate in having received personal instruction from Prof. Leopold Auer, the world renowned violin teacher, for whom he



KNUTE J. FINNEY.

has the highest respect, and his personal acquaintance with many of the famous violinists has given him many very valuable pointers in regard to the teaching of the violin and which he endeavors to impart to his great number of students.

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learning to play this instrument by aid of your "Finney Finger Guide," especially in regard to learning perfect intonation. Difficult intervals and double stoppings on the violin become very easy, and all uncertainty in placing fingers is entirely eliminated. There are also many other reasons why I consider your invention well worth recommending.

Yours very sincerely,
(Signed) KATHLEEN FARLOW.

There is undoubtedly an interesting future for the Finney "Violin Guide," especially for students who wish to study by correspondence.
(Signed) ALBERT SPALDING.

Dear Mr. Finney:

I have examined with great care your two inventions and have found them both unusually interesting. Your system for placing the fingers of the left hand ought to be, if properly used, of great help to the beginners. As for the "Finney Finger Stretcher," it is the most ingenious and practical instrument of that kind I ever saw.

Very sincerely yours,
(Signed) ADOLFO BETTI.

Marie Tiffany Back at Metropolitan

Marie Tiffany, soprano of the Metropolitan Opera Company, was one of the earliest to begin her concert season this year. She left New York on Labor Day, September 1, going to Altoona, Pa., where she started a tour which included more than twenty-two appearances in cities in Pennsylvania, Ohio and New Jersey. During the first half of October her second tour listed twelve appearances in Pennsylvania, New York and New Jersey cities. Immediately after these engagements Miss Tiffany went West where she was booked for ten concerts, beginning in Boulder, Col., on October 20. Among the other cities in Colorado, Texas and New Mexico in which she appeared were Pueblo, Denver, El Paso and Roswell. On her Western tour the soprano was assisted by Mildred Turner, pianist, of New York. She arranged interesting programs for this trip, and presented some new songs by Eugene Goossens, Cyril Scott, Alice Barnett and Buzzi-Peccia. On her return to New York in November, Miss Tiffany entered upon her fourth season as a member of the Metropolitan Opera.

Dubinsky Announces Recital Dates

Vladimir Dubinsky announces two more cello recitals at Chalif Hall, opposite Carnegie Hall, New York, December 14 and January 10. He will have the co-operation of the following eminent artists: Mana-Zucca, composer-pianist; Helen Stover, soprano; Sada Cowen, pianist; Es-tell Bloomfield-Adler, mezzo-soprano; Herman Epstein, pianist, and Bernhard Steinberg, baritone. A trio by Mana-Zucca was performed at the first concert, November 23, by the composer, a violinist and Mr. Dubinsky.

W. Ralph Cox's Compositions Widely Used

W. Ralph Cox, composer and teacher of singing, is a native of Ohio. His musical education, begun at an early age under private instructors, was soon followed by study of the voice, organ and theory at the Oberlin Conservatory of Music. Later he spent several years of study under eminent masters of singing and of composition in New York, Paris and Florence. For the past five years

he has maintained vocal studios in the Metropolitan Opera House Building, New York. This musician is also a graduate of the Guilman Organ School, an academic member of the American Guild of Organists, and a member of the New York State Music Teachers' Association.



W. RALPH COX,
Composer and teacher of singing.

the Manuscript Society, the MacDowell Club of New York, and the MacDowell Association.

Mr. Cox spent the summer of 1918 at the MacDowell Colony in Peterboro, N. H., the result of his work there being several new compositions which have recently appeared from the press. He has now over fifty published songs and choruses to his credit. His choral numbers have been performed by such well known organizations as the Rubinstein and Schumann clubs of New York, the Chaminade Club, of Brooklyn, and the Singers' Club, of Cleveland. The high standard and popularity of his songs is attested by their wide use among prominent singers and vocal teachers throughout the country.

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Rimini had the role of Amonasro with which generations of baritones have struggled. With the exception of a slight inclination toward the tremolo, his vocal equipment is all that could be wished and he has more ability to act than any male member of the cast.

PEORIA

Mr. Rimini, who appeared in the always picturesque and interesting role of Amonasro, has a flashing personality, great charm and a picture-making grace of gesture and pose which added to a baritone voice of unusual beauty and smoothness made him a great favorite.

ST. PAUL**BARITONE IS EXCELLENT**

Giacomo Rimini's singing of Amonasro was one of the most satisfying features of the evening. His baritone voice is almost beyond criticism in its tone quality and technical control. Here's hoping they bring him back early and often.

OMAHA**RIMINI WINS HIGH PRAISE**

Mr. Rimini as Amonasro likewise scored a triumph. This handsome singer is the lucky possessor of a vivid magnetic charm which makes everything he does interesting. His Amonasro was a vital challenging figure standing out flame-like in every scene in which he appeared. His voice is a mellow baritone, and altogether he is one of the most interesting personalities in the company.

PEORIA

One of the most challenging personalities among those birds of song is Rimini the baritone whose remarkable performance in the role of Amonasro was one of the high lights of "Aida" last night.

MAGNETIC MR. RIMINI

Handsome, dashing and magnetic Mr. Rimini easily wins admiration from individuals as well as audiences.

**HOUSTON**

Giacomo Rimini, of handsome bearing and graceful gestures, sang the role of Amonasro with much spirit and pleasing baritone voice.

MILWAUKEE

Rimini gave a spirited Amonasro, in a baritone of unusual quality.

ST. PAUL

It could not fail to enjoy the Amonasro of Giacomo Rimini, the vocal and physical magnificence.

KANSAS CITY

Egypt, and Giacomo Rimini, as Amonasro, King of Ethiopia, also maintained the reputations which had preceded them.

KANSAS CITY**RIMINI IS EFFECTIVE**

Amonasro, the Ethiopian king, was Giacomo Rimini, baritone, and an excellent conception had he of his role. Besides, Signor Rimini is the possessor of a voice of musical quality and remarkable resonance. His appeal for mercy to the captives in the second act was one of the effective numbers of the evening, and his duo with Aida in Act III showed versatility, his acting at all times being inspired with vigor.

ST. PAUL**RIMINI'S WORK EXCEPTIONAL**

Rimini, portraying the character of Amonasro, the unconquered king of Ethiopia, reaches his greatest heights as an operatic star. He has been one of the leading artists of the world for several seasons, but his singing in "Aida" eclipses anything he has yet accomplished. His rich baritone voice is one of the greatest attractions of "Aida."

OKLAHOMA

One of the most consistently artistic performances of the evening was the Amonasro of Rimini, a baritone of splendid equipment. He acted the role with vigor, becoming the captive king chafing at his chains and sang it superbly.

HOUSTON

Rimini, as the King of Ethiopia, displayed a remarkably good voice and splendid talent.

LITTLE ROCK

Giacomo Rimini as the captive King Amonasro is to be commended for his excellent acting as well as the rendering of the score.

The above are notices given by the leading critics of those various cities to this sterling artist

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NEW YORK THURSDAY, DECEMBER 4, 1919 No. 2069

Critics can hear only for themselves and not for an audience.

Music for the masses is a great thing and it is time that the masses found it out.

Of course we should have all our opera sung in English. Well, let's go ahead and do it.

Congress is not likely to lift the tax on amusements sooner than it will lift the tax on other matters.

Paris cafes, cabarets, hotels, theaters, publishers, singers and players are united in the attempt to drive out the American "jazz" music which has taken such a violent and irresistible hold on the French capital of late months. It is not grateful on the part of our French Allies to repay our cultivation of their compositions by repudiating and exiling our own national music.

Under the aegis of Katherine Lane, critic, literateur, and occasional impresaria, a great baritone is to sing for a great newspaper on December 10, when Pasquale Amato is booked to appear at one of the justly celebrated New York Evening Mail concerts at Carnegie Hall. Namara is scheduled for the same program, making the event a truly stellar double bill. These Evening Mail concerts have come to be an important factor in our musical community, and much of their success is due to the personal efforts and untiring enthusiasm of Miss Lane.

The new head of what was formerly the Royal Conservatory of Music at Petrograd is Paul Kochanski, a Polish violinist hardly known in this country, but who has played a great deal in Europe, making his home in London for some time. He was born in 1887, studied at Odessa with Mylnarski and also with César Thomson at Brussels. His debut was made in Warsaw when he was only eleven years old. Kochanski is not himself a Bolshevik, but has found favor with the Bolshevik regime, which has been strongly supporting the conservatory.

The fact that the Oliver Ditson Company, Boston, is a very up-to-date concern is emphasized by a neat little booklet which the publishing house has recently issued entitled "Ditson Service." It is full from cover to cover of advice to the music buyer as to how he may best satisfy his needs. It is no wonder that the Ditson house has the good will of the dealers, when it includes such a paragraph as this in its booklet: "Though we are headquarters for everything in music, we urge you to patronize your local dealer, thereby encouraging him to

broaden his scope and enlarge his stock in response to your demands."

Great is the pleasure artists have when performing for royalty, but how infinitely sweeter is the sensation they experience when they appear for royalties.

Reports from South America tell of the remarkable success achieved there by Yolanda Mero, the pianist. She is touring Argentina, Uruguay, and Brazil, and by the end of August had given six recitals in Buenos Aires and three in Montevideo. Her newspaper notices are columns of flaming praise. She was unheralded in South America by any kind of press or other propaganda and therefore her triumph is the more significant. Her first concert in Buenos Aires had a handful of listeners; the last one drew \$3,600 in Argentine money. The same thing happened in Montevideo, where a thirty minute encore session followed Mme. Mero's regular program.

The MUSICAL COURIER's Mexican City correspondent, in a resumé of the Caruso opera season there, says that the greatest triumph which Caruso enjoyed was in "Martha." This is not surprising to those who have seen how his role in that work suits him. Caruso is and always has been essentially a lyric tenor who sings dramatic roles because any roles sung in his marvelous voice are acceptable, and because the public insists upon seeing him in dramatic parts; but by nature, he is purely a lyric tenor. For his "Serata d'onore," which took place on October 23, he made his Mexican debut in the most famous of his roles, Canio, in "I Pagliacci," and speculators got as much as \$50 for single seats on the floor.

The general sharing and socialistic movements now in progress all over the world, found unusual expression recently in France, where a bill has been introduced in the Chamber of Deputies, which will give artists a right after they have sold their works, to claim a certain per cent. of all sums which those productions may bring on all eventual resales. The new law applies to painters (who often in their younger years dispose of pictures for a trifle and live to see them bring fortunes later), but is to be extended also to sculptors, writers and composers. The Chamber Commission on Fine Arts has asked the artists to organize for the purpose of solving all the practical difficulties that might lie in the way of enforcing the law.

The San Carlo Opera is doing a phenomenal business on tour. Not long ago the company played at the Lyceum Theater in Rochester and drew the biggest week's receipts in the history of the thirty-one years' existence of that theater. At least 2,000 people were turned away from "Forza del Destino," the streets were blocked for about an hour, and the traffic was stopped so completely that twenty-five policemen had to be hurried to the scene in order to break up the crowds. From Rochester the company made a jump to Winnipeg, Canada, aboard a special train of six cars, and when the San Carlo singers arrived there in order to begin a two weeks' engagement they learned that the advance sale totaled \$14,000. These seem like almost phenomenal figures for a touring opera company, but the MUSICAL COURIER knows that they are authentic and do not represent the fantastic dream of a press agent's disordered imagination.

A writer in the London Musical Standard, setting forth "Some Reflections on Ballad Singing," states that he recently heard a baritone at an important concert sing a line in the following manner:

"In calm or stormy weather."

mf ppp mf fff f —p.

This manner of chasing the individual word at the expense of the meaning of the whole line or the whole stanza is one from which our singers are much freer as a whole than English singers. It is a habit, however, which some of our younger and modern composers have formed. Determined to make their music fit the atmosphere suggested by each passing adjective, they lose sight entirely of the fact that a song is primarily an organic whole with a beginning, a middle and end, and that repeated shiftings of mood, lasting at the most a few bars, create no effect except one of confusion. Even so great a genius of song writing as Hugo Wolf fell into this trap more than once, and this is the reason that many of his songs, while intensely interesting to the student of music and to such

singers as are also musicians, are on the whole, quite ineffective on the concert platform.

Asinine is not too harsh a term to apply to a critic who says that New York is not interested in the visits here of orchestras from other cities and does not care what kind of symphonic activity they have. It may be true that the critic in question does not care or does not know, but intelligent New York concert goers concern themselves very much with what is going on musically beyond the borders of our own town. The visits of the Boston, Chicago, Philadelphia, Minneapolis, and Cincinnati orchestras, to say nothing of those from Paris, Dresden, London, etc., have been of the utmost importance and interest, and have instructed and often edified our local musical circles, lay and professional. For instance, very recently the Cincinnati Orchestra came to New York and gave a glowing and inspired reading of the Franck symphony, under the baton of Eugene Ysaye. Carnegie Hall was crowded with an audience progressive and broadminded enough to wish to make the close acquaintance of Ysaye as the leader of his own orchestra. The experience resulted in benefit to everyone concerned. The listeners were more than delighted with him and with the playing of the orchestra, a finely trained, pure toned, and spirited aggregation of symphonists. We hope the Cincinnatians will come again in the future as New York liked them and said so in an unmistakable way.

The musical profession and the musical public should understand that the War Camp Community Service has no axe to grind in the promulgation of community music. It aims simply to stimulate the growth of community music throughout the country because it believes in community music as a social force. The volunteer song leaders' schools are, therefore, carried on to provide volunteer leaders who shall supplement the work of the community music organizers throughout the country. It is not at all the idea of this organization to provide a vocational school, nor a "get music quick" method of becoming a leader. Of course it is absurd to think of making a choral conductor in a course of ten lessons. However, it is possible to make a community song leader out of a choral conductor (which is an entirely different thing) in ten lessons. In other words, the more musically trained candidates in these schools are being given an equipment which should help them to attain places in the new profession of community music leadership, while those candidates who have not this musical training will be enabled to do some of the pioneer work in stores, factories, etc. The plan of volunteer leadership is a distinct aid to the democratization of music by working from the bottom up. The community singing department of the W. C. C. S. is not trying to sell any brand of community music—its own or anybody's else—but is aiming simply to stimulate community music as both a musical and social factor in this country.

The illness of Cleofonte Campanini is causing his friends and admirers much concern. That able and popular manager of the Chicago Opera now is in a hospital there and his condition is not reassuring. Asked about the effect of Campanini's absence on the conduct of his organization, Herbert M. Johnson, its business manager, said to the MUSICAL COURIER representative: "It is true that Mr. Campanini is very seriously ill, and that he is at the hospital where he has been removed to allow complete rest. It is probable that Campanini will not return with the opera for several weeks, but of course he will remain general director of the organization. With such men as Marinuzzi, Hasselmans, Charlier, and De Angelis who will look after the artistic end in accordance with plans previously outlined by maestro Campanini and with the co-operation of the heads of the various departments as well as the artists—in fact the entire organization—the opera will go on as in the past. The plans of the general director are well known to his associates and we will act accordingly. We will not disturb Signor Campanini with any details and will try to do exactly as he would if he were at his desk. The reports as to some other manager joining the Chicago Opera Association during this season are absolutely unfounded and circulated only by those desirous of hurting the management. We know that the artists, musicians, chorus and all the organization are with us. We also know we have the full support of the public and press and will give the people the best in our power."

VARIATIONETTES

By the Editor-in-Chief

"The cleanly wholesomeness of the present-day stage is a thing for which the theatre is thankful," said Daniel Frohman in a recent address at the Hotel Commodore. Daniel, the stage is all right, but the trouble lies with many of the plays they put on it.

M. H. B. writes: "Couldn't Mozart's 'Jupiter' symphony be referred to truthfully as a 'star' symphony? Yes? Thank you. I thought I was right."

Our conception of the height of futile industry is a book just published by Pearl Cleveland Wilson, in which she proves that Wagner was influenced in his operas by the early Greek tragedies.

"Operatic singing in German has been prohibited in New York," states London Punch, "and local patriots are declaring exultantly that eating in German will be next to go." And while we are about it, let us put the ban also on eating in Italian, or melodious soup sipping and spaghetti suction.

President Wilson's message is disappointing because it does not suggest adequate methods of punishment for those worse than Red scoundrels who never provide enough programs at extra important performances in Aeolian Hall, Carnegie Hall, and the Metropolitan Opera House.

Some persons consider "Aphrodite" (at the Century Theatre) immoral and even indecent. The only indecent thing we noticed at the performance was the marring of the fascinating Oriental atmosphere by the sudden introduction of a very Broadwayesque (even if very seductive) fox trot tune called "Alexandria." Another reproach that has been hurled at "Aphrodite" is that it is sensual. Of course it is sensual. Anyone who expected Pierre Louys' dramatized novel to be a Sunday school sermon is naive enough to think Wotan a saint. It is no sin for a play of ancient Egyptian life to be sensual. It would be far worse for it to be stupid, as S. Jay Kaufman points out in the Evening Globe.

The New York World of November 30th announces that Guiomar Novaes "will make his first appearance this season here on December 7th." That is exactly one week before John McCormack will give her recital at the Hippodrome.

It is instructive to compare the two recent programs of the pianist Schmitz and Lhevinne, the former's typically modern, the latter's unrelievedly oldfashioned:

Schmitz

Tableaux d'une Exposition (Fragments)....Moussorgsky
Prelude, A minor.....Debussy
Reflets dans l'eau.....Debussy
Pavane pour une infante defunte.....Ravel
Toccata, E minor.....Ravel
(First time in America.)

Fete Dieu a Seville.....Albeniz
Eritana.....Albeniz
Danse des "Seizes".....Turina
A los Torres.....Turina
Three Etudes.....Debussy
(First time in America.)

Au Couvent.....Borodin
Lesghinka.....Liapounoff

Lhevinne

Sonata, Op. 81A in E flat.....Beethoven
Pastorale Variee.....Mozart
Perpetuum Mobile.....Weber
Paganini Variations.....Brahms
Barcarolle.....Chopin
Two Preludes, C sharp minor, B flat minor.....Chopin
Valse in A flat major.....Chopin
Nocturne, Op. 109.....Rubinstein
Caprice in E flat major.....Rubinstein
Two Etudes, G major and C major.....Rubinstein

To judge by the newest London successes of Mark Hambourg and the growing favor which César Franck is enjoying everywhere, we incline to the belief that the transatlantic report of the depreciation of the Mark and the Franck are grossly exaggerated.

We feel about chamber music as we feel about football—we'd rather be playing than looking on.

Shall the time ever come when American music salesmen, like apothecaries, will say to a customer: "We're all out of Beethoven, Debussy, and Tschai-

kowsky, ma'am, but we have something just as good by Carpenter, Mana-Zucca, and Cadmar?"

Luigi von Kunits contributes to The Violinist an article on "Stage-fright," and as an eloquent and amusing description of that detestable malady quotes a passage from the Iliad translation of Pope:

No force, no firmness, the pale coward shows;
He shifts his place: his color comes and goes:
A dropping sweat creeps cold on every part;
Against his bosom beats his quivering heart;
Terror and death in his wild eye-balls stare;
With chattering teeth he stands, and stiffening hair,
And looks a bloodless image of despair!

Strength, calmness, absorption in the artistic task, good health, avoidance of fatigue and of habitual excitement are given by Von Kunits as the best remedies.

The oft heard suggestion that music is to take the place of intoxicating drinks gave Lieutenant Colonel Jenkins an idea, for when he sent a case of whiskey from Chicago to Washington he labelled the box "music records." However, the Internal Revenue officials discovered the pleasantry and refusing to believe in the affinity between alcohol and art, haled Lieutenant Colonel Jenkins before U. S. Commissioner Foote, who held him to the grand jury on bonds of \$1,000.

Pierre V. Key, formerly music critic of the New York World, now has a national clientele of readers for he syndicates weekly "Pierre Key's Music Article" to several scores of daily newspapers all over the country. We have before us two of the articles and bright and authoritative matter fills them, from interviews with Stransky and Gatti-Casazza to human interest reports of concerts by Spalding, McCormack, the several New York orchestras, Oliver Denton, John Powell, Gabrilowitsch, etc. Theatrical matters in the metropolis have been handled for many years in out of town papers by writers living in New York, and Pierre Key showed wisdom and foresight in seizing the opportunity to help music and himself by syndicating his views and reviews for the benefit of the entire American concert going public.

In the London Observer, Ernest Newman has been taking a whack at the Gilbert and Sullivan operettas, which he considers labored and overrated works. Evidently Americans and Canadians do not agree with him, for the Gallo English Opera Company is touring the Northern United States and Southern Canada and reports at hand show that its repertoire of English operetta has had phenomenal success at the box office. What with the returns on his San Carlo Opera and his latest venture, Fortune Gallo soon will be the richest operatic impresario in the business—except Sir Thomas Beecham, of London.

From the New York Tribune: "There is a rumor that the chorus girls in 'Robin Hood' have demanded an increase, on the ground that they are Grade A milkmaids."

It is better to have loved and lost "Tristan and Isolde," "Meistersinger," and the "Ring," than never to have heard them at all.

Judging by the symphony programs played so far this season all over the country, Beethoven, Brahms, and Wagner seem likely to form the musical carte du jour for some time to come, in spite of the delay in signing the peace treaty with Germany.

The late Edward I. Horsman, Jr., music critic of the New York Herald, left an estate of \$109,803.04. Lest young and trusting musical journalists be misled about the critical career, let it be told that the \$109,803 represents money made by Mr. Horsman in the manufacture of toys, and the .04 was net profits from concert and opera reviews, after the deduction of expenses for car-fares, cigarettes, clothes pressing for the Metropolitan Opera premiere, taxicabs, and copies of newspapers containing the Horsman articles.

Izra's complaint is this, sent us on the back of a violin recital program: "I don't like these trans-

criptions for violin. Why can't the players let the compositions stand as written by their creators? If the works are not good enough to be enjoyed without a 'chaser' furnished by the transcriber, they should not be served at all. As for me, I like my Paganini, Pugnani, Francoeur and the rest 'neat' and without watery trimmings that spoil the original flavor and kill the 'kick.'"

It does not surprise us in these union filled days to hear that there is forming a Union of Unknown Singers Who Feel That They Are Better Than Those Engaged at the Metropolitan.

With apologies to the Lyceum Magazine we rise to say that booking agents always have our sympathy, for we remember that when we were traveling salesman for a concert company many years ago, we used to remake our calendar as follows, after a more or less dateless trip:

Summer—No one desires concerts.
Early fall—People not returned to town.
November—Everyone busy with election.
December—Holidays coming.
January—Recovering from the holidays.
February—Too many dances and other social activities.

March—Too late.
April—Even later.
May—Too early to talk about next season.
Monday—Everybody goes to local theatre's new play of the week.

Tuesday—Everyone stays home, having been out the night before.

Wednesday and Thursday—Bridge parties, church sociables, Elks' reunions, subscription dances, public dinners, Council meetings, armory drills, lodge elections, bowling clubs, whist tournaments, lectures, band and chorus rehearsals, musicales, surprise parties, etc.

Friday—Everyone resting up from Thursday in preparation for Saturday.

Saturday—Worst night of the week

Sunday—Worse.

Any date—"Just at this time it is most unfortunate because—"

LEONARD LIEBLING.

MILTON'S MUSICAL INSTRUMENTS

If we think to regulate printing, thereby to rectify manners, we must regulate all recreations and pastimes, all that is delightful to man. No music must be heard, no song be set or sung, but what is grave and Doric. There must be licensing dancers, that no gesture, motion, or deportment be taught our youth but what by their allowance shall be thought honest; for such Plato was provided of; it will ask more than the work of twenty licensers to examine all the lutes, the violins, and the guitars in every house; they must not be suffered to prattle as they do, but must be licensed what they may say. And who shall silence all the airs and madrigals that whisper softness in chambers? The windows also, and the balconies must be thought on; there are shrewd books, with dangerous frontispieces, set to sale; who shall prohibit them, shall twenty licensers? The villages also must have their visitors to inquire what lectures the bagpipe and the rebeck read even to the balladry, and the gamut of every municipal fiddler, for these are the countryman's Arcadias and his Montemayors. (John Milton in 1641.)

PATTI'S DOG

Perhaps some of our readers may remember that when Patti lost one of her favorite dogs some twenty-eight or nine years ago, a writer for the MUSICAL COURIER suggested the epitaph: Requies dog in pace.

We are not prepared to fight like cats and dogs over the ownership of this extraordinary witticism, and if any of our friendly rivals feel that the percentage of it belongs to them we relinquish our claim. Glory be! we are modest enough.

REAL PHILANTHROPISTS

The largest individual donors to the Philadelphia Orchestra's recent successful drive for permanent guarantee fund were Mr. and Mrs. E. T. Stotesbury, who contributed \$50,000. The Victor Talking Machine Company gave \$15,000. There were many individual gifts of \$5,000.

MUSIC AND PUBLIC EDUCATION

Standardized Methods in Teaching

How Results Can Be Measured—The Problem as Solved in Hartford, Conn.

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

[This article is the first of a series which will be published from time to time teaching. The excellent work done throughout the country should be familiar to teachers. Later we shall review the work of certain teachers whose excellent results

during the year, outlining and discussing the accomplishments of school music every supervisor, and the Musical Courier hopes to provide this inspiration to all are attracting more than local attention.—Editor's Note.]

THE value of any method of instruction is measured by the result. To standardize our work in this direction is not altogether an easy task because it frequently robs the subject of the necessary inspiration. However, much good can be injected into any system, provided our methods of standardizing are fair and not designed to kill off the personal magnetism of those who have to do the work. Frequently the question is asked, "Do the people of any city fully realize that the work in music in the public schools is really worth while. Do they further appreciate that the rising generation is receiving from the music teaching in public schools that perfect balance of emotional and intellectual poise which makes for the best in citizenship?" We doubt whether or not they do. Our personal observation fills us with optimism, and we believe that the time is not far distant when every doubting Thomas will be made a believer.

THE SCHOOLS OF HARTFORD.

The 1919 Eastern Conference of Music Supervisors held in Hartford, Conn., gave the public as well as the supervisors an opportunity to study carefully the teaching of school music in that city. The intensive work done in the elementary schools is measured by the ability on the part of high school students to take up the most advanced work in choral music. To witness, one of the musical treats of the conference was a performance by the high school students of Coleridge Taylor's "Hiawatha." The orchestral accompaniment to this work was provided by an orchestra made up of high school students. The creditable performance of both the chorus and the orchestra fully illustrates the possibilities of this work when carried to its completion. Before going further into this discussion it is well for us to keep in mind that one of the reasons why Mr. Baldwin's efforts have been successful is due to the fact that he gives his work the necessary publicity. School supervisors as a rule are apt to err in the other direction and to hide their light under a bushel. More credit to Mr. Baldwin and his assistants for convincing the public that his work is of real value.

STANDARDIZING METHODS IN TEACHING.

A word about Baldwin. Hartford is fortunate in having at the head of its music department a man who has won a foremost place among American musicians by his work in composition, and as a musical director and performer. He has developed an unusually efficient system for the teaching of music in the public schools and has exerted a wide influence in advancing the cause of music education throughout the country.

What is being accomplished in Hartford is being followed and confirmed in hundreds of cities and towns, where the same system is used. Baldwin believes in the principle of passing a good thing along and as a result of his summer work at Northampton he has inspired more than six hundred teachers to better effort. Before we discuss the reaction of this work on teachers and pupils it might be well to outline some of the work observed.

First, the fundamental principle of this teaching is joyousness in work. To quote him, "We believe that music is of vital and tremendous value as an educational asset in the lives of the children: We believe that it has, when properly presented, ethical, cultural, esthetic, emotional, intellectual, physical, social and vocational value. Our motive is to teach so as to realize to the highest degree these educational values; to advance the cause of music in America by presenting the subject in public schools

where it will reach the masses in such a way that it may become a living force in the country."

To accomplish this he uses the kindergarten as a basis for early impressions. Mood is the characteristic element here, and may we say in passing, it was a delight to note the reaction on the little tots, of such music as MacDowell's "Wild Rose" and Beethoven's minuet. The mood expressed in each case was clearly defined by the children.

The primary grade work is based on singing melodies with words. We heartily approve of the method employed, that is getting to the thing at once, without the antiquated formalism of preparatory drill, which anticipates mistakes the children never really make.

The grammar grades displayed a mastery of sight reading which bespoke voluminous praise for the intensity of application. An enthusiastic member of the Eastern Conference described the scene as follows: "Four pupils in a higher grade were singing a song as we entered the room. They did not stop to observe our entrance, being too intent upon their work. At the end of the phrase they stopped, seated themselves and another quartet of singers were on their feet singing where the first quartet ended, without loss of pitch or tune." The last expression tells the story "without loss." One of the crying needs of our work is standardization, which shall insure protection for the child and teacher against loss of time in getting at the thing to be accomplished.

HIGH SCHOOL DEPARTMENT.

Here the work shows fruition. The choral singing is above the average. The high school orchestra compares favorably with organizations of this kind, and the class in harmony presented some interesting sidelights. The children mercifully escaped the thralldom of the pedantic figured bass, and apparently knew harmony. They harmonized new melodies at the piano, and also on paper without access to the keyboard. The main point in this, however, was the fine ear training work which accompanied this lesson. They recognized and recorded the difficult choral passages, dictated by their instructor, and gave every evidence of a professional mastery of the work they were doing. To quote Mr. Baldwin: "The best result of the Hartford work is a real appreciation of the finest in music based upon an intimate knowledge of musical form, history and composers." This summary gives to a pupil what any educator would naturally expect.

As the MUSICAL COURIER is a forum for the discussion of impressions it is the duty of the writer to note some of the criticisms of Mr. Baldwin's work as conveyed to him by other observers. Most of them were highly favorable, but almost universally the singing tone quality was criticized for its lack of musical taste. It is well for the leaders to mark the reaction of their work on others, and to improve where improvement is so obviously needed.

CONCLUSION.

The main point in school music should be to strive for perfection in the most important element—that is a proper use of the singing and speaking voice. Without this the intensive efforts in other directions are bound to suffer and the glory of the accomplishment be dimmed.

HAVE YOU HEARD THAT—

The sudden death of Arthur B. Targett, school music editor for Oliver Ditson Company, has been a great shock to the school music profession. It has lost one of its most energetic and capable members.

Brooklyn Church Enjoys Special Music

A. Y. Cornell, organist and choir director of the Church of the Pilgrims, Brooklyn, in co-operation with the Rev. Dr. Richard Roberts, pastor, has arranged to offer special musical services to the parishioners during this winter. The idea came as a result of the success with which Mr. Cornell's performance of the "Stabat Mater" met last April. So far three prominent soloists have been engaged—Mary Kent, contralto; Charles Harrison, tenor, and Henri Scott, bass—but as yet a permanent soprano soloist has not been secured and until one has, Elizabeth St. Ives will sing at the morning services. A chorus of twenty solo voices, trained by Mr. Cornell, will also assist on Sunday evenings.

October 5, the first part of Haydn's "Creation" with Florence Hinkle was given, and the second part was presented on the following Sunday with the same soloist. October 19, Rossini's "Stabat Mater" with Grace Kerns, soprano, as the soloist, was heard, while the first performance in New York of Carissimi's "Jephtha" with the soprano part in the hands of Olive Kline, was presented on the evening of October 26. On November 2, Mr. Cornell arranged an "Evening of Negro Spirituals" which included soloists and chorus. On November 9, the first half of the Verdi Requiem was given, while the second half was performed on November 16. November 23 the program was made of "Harvest and Thanksgiving Music by American Composers" and on November 30, Henry Hadley's "The New Earth" was heard. "Elijah" will be presented on the evenings of December 7 and 14, the first part of "The Messiah" on December 21 and Saint-Saëns' "Christmas Oratorio" on December 28.

Mr. Cornell accomplished a splendid work in presenting "Jephtha," as it has never been done before in New York.

S. A. S. Presents "Robin Hood"

For the first time this season, the Society of American Singers presented De Koven's ever popular "Robin Hood," beginning November 24, at the Park Theater. A good sized audience attended and showed its thorough approval in long and sustained applause.

One of the few faults that the writer has found with the Park productions has been the continuous repeating of numbers. It seems to have become a habit with the auditors, most of whom are "regulars," to insist upon repetitions, and Conductor John McGhie is only too willing to please. Ofttimes these repetitions have not only made an undesirable break in the performance but have also made the hour of closing very late.

On this occasion, however, it was truly the audience

which was responsible for repeats and the work of the singers deserved it. The cast was excellent—particularly Danforth as the Sheriff, and Moulin as Friar Tuck. Cora Tracy's "O Promise Me" was capitally done, as were also the ever popular numbers "Brown October Ale," "It Takes Nine Tailors to Make a Man," "The Tinkers' Chorus," etc. Bertram Peacock was Little John, Gladys Caldwell the Anabel, Katie Condon the Dame Durden, Ralph Nicholls the Sir Guy, Herbert Waterous the Will Scarlett.

Danforth's numerous puns and jokes got over all right, although some were rather far fetched. When he asked Moulin where he was, and the Monk, imprisoned behind the iron window, exclaimed "Behind the bar—the only bar that's open," the audience burst forth in great laughter. Conductor McGhie also deserved much credit for his fine work with both chorus and orchestra.

Arthur Middleton Sings—That's All

When Arthur Middleton, the baritone, left New York the latter part of October on a concert tour he informed his managers, Haensel and Jones, that they need not expect to hear from him until his return in regard to how he was received on his trip through Kansas, Oklahoma, Texas, Colorado, Nebraska and Iowa. His managers, however, replied that they were not surprised, because they never had heard from Mr. Middleton in the past for the very reason that he is overmodest about "tooting his own horn" when in almost every case he would have been thoroughly justified. Press notices have no fascination for this sonorous voiced baritone.

Soder-Hueck Back at Work

Mme. Soder-Hueck, the New York vocal authority, has entered upon her activities for the winter season, for which many students, teachers and artists have been enrolled. The outlook for this season's work is bright and Mme. Soder-Hueck says: "It seems the most promising season I ever had. I received word that Elsie Lovell-Hawkins, my charming contralto, who created such a success last spring as soloist with the Boston Symphony Orchestra, and possesses a rich, alto voice and smooth vocal art, has been engaged as soloist for the First Christian Science Church, Providence, R. I., where she now resides with Dr. Ralph Hawkins, her husband. Miss Lovell also will appear in concert in New York and elsewhere during the winter."

George Reimherr, tenor, who was busy filling engagements all during the summer, among them Lake Placid, N. Y., Merriwold Park, N. Y., Stadium Symphony Or-

chestra (Arnold Volpe, conductor), etc., gave his first New York song recital of the season at the Princess Theater, on November 25. He is an artist with a well established reputation and has a good following of patrons and admirers.

Walter Wagstaff, baritone, who, after a few years spent in South America, came back to join the Marines, has just returned from France. Mme. Soder-Hueck says she is glad to see him back healthy and happy, and is arranging a reception for him later. At present she is too busy, she says, laying out her season's work. She will give a number of concerts this year at which her singers will appear; also a light opera and possibly some acts from grand opera toward the end of the winter season.

Aborn Opera School Pupil Wins Success

Rosamonde Whiteside prepared herself at the Aborn Opera School, New York, under the personal instruction of Mr. Aborn for the operatic roles she is singing. Her singing and acting in "The Chimes of Normandy," in the role of Serpolette (Gallo Opera Company), was thus commented on by Rawling in the Evening World:

Rosamond Whiteside made an artistic hit. She was youthful, pretty, lithe, fascinating by reason of her personality and her intelligence; graceful and piquant in her dancing and singing ability.

The monthly "review evenings," planned as a feature of the season of the Aborn Opera School, promise to be unusually interesting. As Dr. Nagel, of the school, says, "They will be public events for private criticism," by which he means that excerpts from operas will be sung and acted, followed by public criticism by that experienced actor and manager, Mr. Aborn. These will be open only to students and faculty. Frequent performances for the general public will be given also.

Robert Quait a Busy Tenor

The remarkable record of Robert Quait and his interesting list of engagements booked for the season are significant but only what were expected by those familiar with his beautiful voice and superior musical equipment.

Appearances with the New York Symphony Orchestra, Chicago Apollo Club, Pittsburgh Mendelssohn Choir, New York Chautauqua, Troy Vocal Society, Amherst College and Aeolian Hall, etc., with concert tours being booked in Quebec, Nova Scotia, then west as far as Minnesota, Iowa and Kansas, indicate that Mr. Quait has already obtained a prominent position among New York's successful concert artists, and that very big things may be expected from this richly endowed young tenor.

ENORMOUS AUDIENCES ATTEND DETROIT SYMPHONY CONCERTS

Gabrilowitsch Offers Splendid Programs in New Orchestra Hall—Galli-Curci, Kreisler and Scotti Opera Presented During One Week—Chicago Symphony and Spalding Appear—Rachmaninoff, Raisa and Rimini Also Heard

Detroit, Mich., November 14, 1919.—The first "pop" concert by the Detroit Orchestra, given in Orchestra Hall, Sunday afternoon, November 2, drew an audience that filled the hall to overflowing, several hundred being turned away. One of the features of the program was the American suite by Victor Kolar, assistant conductor of the orchestra. Philip Abbas, first cellist, and Flora Van Westen, contralto, were the soloists.

The second pair of subscription concerts given by the Detroit Symphony Orchestra, November 6 and 8, found the Orchestra Hall somewhere near completion. The lighting fixtures are in, the mural decorations finished, and the curtains and hangings of mulberry velvet are in place. As every seat is sold for Thursday evening there is always a splendid audience present, but the Saturday afternoon concert was not so well patronized, although the hall was comfortably filled. The program included the overture to "Iphigenia in Aulis," Gluck; the Mozart symphony No. 40, in G minor; the prelude and "Love Death" from "Tristan and Isolde," and the overture from "Donna Diana," by Reznicek. The symphony gave opportunity to the woodwinds to display their tone quality, which is eminently satisfactory. In the Wagner number the orchestra rose to great heights with thrilling climaxes. The Reznicek proved as great a contrast as could be desired and made a delightful close to a program suited to all tastes. The assisting artist was Anna Fittzu, who sang two arias—"The Maja and the Nightingale," from "Goyescas," by Granados, and Leonore's aria from "Le Tasse," by Godard. Miss Fittzu is charming to see and hear and was greeted with enthusiasm. Mr. Gabrilowitsch was the recipient of the usual recalls.

At the second "pop" concert George Boyle, pianist, was the assisting artist and played his own concerto. Both the composition and his playing received the warmest encomiums.

GALLI-CURCI, KREISLER, AND SCOTTI OPERA.

The Michigan Philharmonic Bureau recently presented three concerts during one week at the Arena Gardens. October 21, Galli-Curci gave a characteristic recital before a capacity house; October 24, the Scotti Grand Opera Company gave Leon's "L'Oracolo" and Mascagni's "Cavalleria Rusticana" in a satisfactory manner with well rounded casts, and on October 27, Fritz Kreisler drew an audience of 5,000 people.

CHICAGO SYMPHONY AND SPALDING APPEAR.

The Chicago Orchestra, Frederick Stock, conductor, appeared in the first of the Orchestral Association series at the Arcadia, October 28. Albert Spalding was the assisting artist and played the Mendelssohn concerto in a manner to win numerous recalls. The Tchaikowsky "Symphony Pathétique" was the principal orchestral offering.

RACHMANINOFF RECITAL ENJOYED.

Monday evening, November 10, the Michigan Philharmonic Bureau, James E. De Voe, manager, presented Sergei Rachmaninoff in a recital at Orchestra Hall. A fine audience greeted the composer-pianist and listened with interest and pleasure to the program provided. His is a most interesting personality that commands attention upon his appearance and stamps his playing with an individuality that makes a strong appeal to the listener. His program opened with a Beethoven sonata and included Mendelssohn, Chopin, Liszt and some of his own compositions, and to these he generously added several encores.

RAISA AND RIMINI GIVE JOINT RECITAL.

On the same evening, two blocks away from Orchestra Hall, in Arcadia, a brilliant audience gathered to hear Rosa Raisa and Giacomo Rimini in a joint recital presented by the Central Concert Company, W. H. C. Burnett, manager. Holders of tickets for both series contrived to hear parts of both recitals. Raisa, opulent of voice and radiant in spirits, gave a generous program. At the conclusion of her Russian group, which was given with dramatic force, she was recalled repeatedly. Giacomo Rimini, the possessor of a fine natural voice, sang with spirit and apparently pleased the audience, who demanded more of his work than was allotted to him by the program. Max Wald was the accompanist for both artists. J. M. S.

Hamlin as Pedagogue Appreciated

George Hamlin, singer and teacher of New York, has received many letters of appreciation from students who have studied with him. After a recent successful New York appearance, one singer wrote to Mr. Hamlin as follows:

My concert was a great success—house packed to the roof and lots of enthusiasm. Many people have since told me that they did not know that such improvement could be attained in so short a time—so if you still have a little patience left we will continue work on your return.

One of the leading contraltos of Minneapolis, a pupil of Jean de Reszke and other distinguished teachers here and abroad, after a period of coaching with Mr. Hamlin, sent this communication to the pedagogue:

I think it is due to you to write and tell you that my new voice is a great success. As you are "to blame" for it, I think you should be told. Every one thinks the improvement is marked. I wish I could go right down to New York and work with you every day for three months and then there would be a veritable "Rejuvenation of Aunt Mary."

Frida Stjerna Applauded

Frida Stjerna, soprano, appeared as soloist on Sunday afternoon, September 21, at Randall's Island, N. Y., the occasion being a concert under the auspices of the New York Globe.

Miss Stjerna, who sang two groups of songs charmingly, comprising "My Little Banjo" (Dichmont), "Little Mother o' Mine" (Burleigh), "My Menagerie"

(Fay Foster), "My Baby" (Clutsam), "Little Ghosts" (Foster), and "Waters of Minnetonka" (Lieurance), was the recipient of much applause.

Other artists who appeared at this concert were Lorna Lea, Dominick Paonezza and Marie Deutscher.

KANSAS FEDERATION OF MUSIC CLUBS HOLDS CONVENTION

Twenty-two Clubs in Charter Membership—Henry V. Stearns Delivers Address

Topeka, Kans., November 22, 1919.—Determined to raise the standard of music in Kansas, the delegates to the second annual convention of the Kansas Federation of Music Clubs, held here last week, have returned to their homes ready to put into operation some of the practical ideas gleaned from the meeting, at which the State organization was perfected. Twenty-two music clubs became charter members. The president is Mrs. W. J. Logan, of Kansas City. Although Mrs. Logan is totally blind, she is an excellent musician. She also carries on the clerical work connected with her position by the use of a typewriter.

Among the artists who appeared was Henry V. Stearns, dean of music of Washburn College. He lectured on music in worship, which is attracting so much attention in the Middle West. Citing the fact that General Bell during war times referred to singing men as fighting men, Dean Stearns reminded the audience that it was time the churches awakened to the same privileges as the army. Discussing music in worship, the dean said: "Is music in worship to give the people a chance to stand up and stretch, or is it to lend itself to the purpose of the hour? Music is divided into three classes—music of the organist, music of the congregation, and music of the choir. Is it the organist's business to make a noise with the organ so that the congregation can talk before service, or is it to lead the congregation into spiritual thought? Is it necessary to have the choir made up of the finest and highest priced voices in the city regardless of the selections they sing? Is it not the choir's business to put the congregation into a mood to sustain the spiritual thought until more intense thought is given?"

Dean Stearns appealed to the Federation of Music members, as mothers of the coming generation, to interest themselves in the church music in their communities.

A. H.

St. Erik Society Entertains Artists

Dr. and Mrs. Johannes Hoving gave a reception on Sunday afternoon, November 9, at their attractive home, 125 West 122d street, for the artists who participated the evening previous in the Aeolian Hall concert given by the St. Erik Society, of which Dr. Hoving is president. In the receiving line, besides the host and hostess, were May Peterson, soprano of the Metropolitan Opera Company; Samuel Ljungkvist, tenor, and the Tollefsen Trio. Many people prominent in Scandinavian music and art circles in New York were present and the affair proved to be one of exceptional interest. The tea table was presided over by Miss Hoving, the young daughter of the Hovings.

Among those present were Consul General of Sweden, J. L. Jaenson, Mr. and Mrs. Carl Tollefsen, Mme. and Miss Torpadie, Samuel Ljungkvist, Professor S. Ingoar, Baroness Joost Dahlerup, Mr. and Mrs. John Eneogist, Mr. and Mrs. G. Hilmer Lurbeck, Mrs. Siri S. de Brun, Major Harry Schutz de Brun, Miss Dolmetsch, Count A. Morner, G. Harald Nordkoise, Mme. W. de Sadler, Mme. Etna Tofft-Colard, Jaques Jolas, A. Josephsson, Harriette Brower, Eleanor Spencer, Captain Carl W. Stuart, Captain Th. Claussen and Sonia Claussen, Captain Oswald Holmberg, Miss Zachariosen, Marie Beals, Margaret Perkins, Anna S. Finck, and daughters, Carlos Persson, Mrs. Richardson, Miss Fredberry, etc.

Etta Hamilton Morris Pupil Gives Recital

Laura Consaul Ross, contralto, an artist pupil of Etta Hamilton Morris, gave a recital on Thursday evening, November 6, in Apollo Hall, Brooklyn, singing an all-American program, which comprised "The Little Cares," Brewer; "Chinese Lullaby," Lester; "Dusk in June," Fay Foster; "Butterflies," Seiler; "By the Fire," Salter; "Remembrance," Macfarlane; "The Muleteer," Di Nogero; "Standin' in the Need of Prayer," Reddick; "Didn't it Rain," H. C. Burleigh; "De Ol' Ark's a-moverin'," Guion, as well as Cadman's "Her Shadow" and "Spring Song of the Robin Woman."

Mrs. Ross, who has studied with Mrs. Morris during the past seven years, disclosed a particularly well trained voice, rich and resonant in quality and of big range. She rendered each number effectively and intelligently. Mrs. Ross and her teacher well earned the congratulations bestowed upon them. William Lockwood contributed several violin solos, and Alice McNeill accompanied the singer admirably.

Hoffmann and Hadley Share Program

Lisbet Hoffmann, pianist, shared a program with Arthur Hadley, cellist, at the Walker School, Simsbury, Conn., November 16, which received due attention and registered a success. Miss Hoffmann played works exclusively by modern composers, ending with Liszt's "Campanella," which is one of her finest show pieces. A sonata for piano and cello by Porpora, and Henry Hadley's manuscript suite, "Ballet of Flowers," were also on the program, which was heard with delight by the 200 young women students at the school.

Sorrentino Has Forty-two Engagements

Umberto Sorrentino, the tenor, is in town for a time, following the beginning of the series of forty-two engagements already booked. He sang in Altoona, Greensburg, Johnstown, Dubois, etc., in October and November, and will be heard in a series of re-engagements in Pennsylvania next month. This month he appears in Portland and Lewiston, Me.; Portsmouth, N. H.; Quincy, Mass., and other New England cities.

I SEE THAT—

Edwin Franko Goldman offers a prize of \$250 for the best composition for band by an American composer.

Minnie Hauk, creator of Carmen in London and New York, is almost blind and in want at her home in Switzerland.

Tetrazzini and Moiseiwitsch arrived in New York on November 25 on board the Mauretania.

Martinelli recently sang five times in six days in different cities.

John Bland has entirely recovered from a serious operation.

An alien passport has been issued to Otto Goritz, recently managing director of the Star Opera Company.

Frieda Hempel gave her annual Boston recital in Symphony Hall on November 30.

Fritz Kreisler says that the war has been decidedly harmful in its effect on music and art.

The Women's Chamber of Music pledges support of music in St. Louis.

Cleofonte Campanini, director of the Chicago Opera Association, is ill.

Jascha Heifetz gives his next recital in Carnegie Hall on Sunday afternoon, January 11.

The New York Mozart Society starts the season with a larger membership than ever before.

May Peterson and Louis Graveure shared honors recently in a joint recital at Newport News, Va.

Elias Breeskin will be a member of the Elshuco Trio.

Maud Powell was taken seriously ill while giving a recital in St. Louis on Thanksgiving Day.

Zilpha Barnes Wood has organized an operatic club in New York.

Levitzi is to play five times each with the New York Symphony and Cleveland orchestras.

"Monsieur Beaucaire," with Marion Green in the title role, will open at the New Amsterdam Theater, New York, on December 11.

Major Henry Lee Higginson died at the age of eighty-four.

John W. Nichols is head of the vocal department at Vassar College.

More than 5,000 responded to the first of the "pop" concerts in St. Louis on November 9.

Albert Spalding, now playing on the Pacific Coast, will return to New York on Christmas Day.

Several Metropolitan Opera singers are using Richard Hageman's songs on their concert tours.

Daisy Nellis will appear in two important concerts in Kansas City in December.

The Philharmonic Society of Honolulu starts the season with double the guarantors list of last year.

The Music League of the People's Institute of New York offers a chamber music series at popular prices.

Marvin Maazel played recently for the New York Beethoven Society at the Hotel Plaza.

Nina Morgana made her debut on November 22 with the Chicago Opera Association in "Lucia."

Percy Grainger gives a recital in Jordan Hall, Boston, on the afternoon of December 11.

Called upon at the eleventh hour, Felix Fox, pianist, played brilliantly the Brahms concerto with the Boston Orchestra at the Major Higginson memorial concert.

Ysaye made his first appearance as a conductor in New York on Thanksgiving Day.

Hundreds were turned away at Fritz Kreisler's St. Louis recital in the Odeon on November 8.

No seats were to be had on November 25 for the concert given at Aeolian Hall on that day by the Flonzaley Quartet.

Roda Marzio appeared as Santuzza with the Newark Grand Opera Company, November 30.

Adelina Patti left a fortune of 116,000 pounds to her husband.

Rossini's "L'Italiana in Algeri" has its first production at the Metropolitan next week.

Opinions differ as to whether Charles H. Steinway left a fortune of \$500,000 or \$5,000,000.

Maggie Teyte (now in London) will return to the American operatic stage late in December.

Major Higginson made no provision in his will for a bequest or endowment for the Boston Orchestra.

Max Smith believes the Flonzaley Quartet to be the best chamber music organization in the world.

Harold Henry's playing of Liszt's E flat concerto with the Cincinnati Orchestra drew him six recalls.

Arnold Volpe scored a tremendous success recently as conductor of the Washington Opera Company.

The Detroit Orchestra cancelled its Canada date because of the prevalence of smallpox there.

Clara Novello-Davies' chorus sang for the Prince of Wales when he arrived in New York.

Leo Ornstein plays the D minor concerto with the Cincinnati Orchestra in Philadelphia, December 10.

Roland Hayes will leave America next spring for an extended stay in Africa.

Paderewski's position is becoming precarious because he has failed to obtain for Poland rights in the oil region of Eastern Galicia.

McCormack sings a new American song cycle by Winton Watts at his Hippodrome concert on December 14.

A new operatic star was discovered at a recent Chicago Opera performance—Evelyn Herbert.

Rudolph Ganz has just closed the most successful Pacific Coast tour.

The Hotel Adelphi will be the headquarters of the forthcoming meeting of the M. T. N. A.

An evening of song with Fay Foster was given at the Newark Music Study Club, December 3.

Tuberculosis kills 150,000 persons in the United States each year; the purchase of Red Cross Christmas seals will help to exterminate the disease.

Felix Borowski's ballet, "Boudour," was given its first performance in Chicago, November 25.

Reinold Werrenrath appeared in Cleveland November 28 for his twenty-third engagement in seven weeks.

G. N.

NEW YORK CONCERTS

NOVEMBER 20

Philharmonic Orchestra—Eddy Brown, Soloist

Eddy Brown was the soloist at the Thursday evening concert of the Philharmonic Orchestra, November 20, playing the Beethoven concerto. Mr. Brown is a violinist whose work goes on increasing steadily in breadth and depth from year to year. His playing of the Beethoven concerto—that masterpiece of masterpieces—was impressive from beginning to end, serious, dignified, in good style, and with full appreciation of the musical and emotional beauties of the work. In the cantabile passages he played with exquisite beauty of tone, and was at all times master of the technical difficulties. Especially to his credit is the attention which he paid to the musical import of those passages which are too often regarded by artists merely as opportunities for technical display.

Mr. Strinsky began his program with the Schubert unfinished symphony, furnished satisfactory accompaniment for Mr. Brown, played the Ravel "Noble and Sentimental Waltzes" and ended with a brilliant performance of Liszt's "Les Preludes." The Ravel waltzes are rather like eating a meal of nothing but caviare. Arranged from a piano piece, they are not very important musically. They are scored, of course, with clever hand, but it is hard to understand why these modern Frenchmen insist constantly upon muting the whole orchestra except the wood winds and then compelling them to produce bizarre effects by playing in unusual parts of their registers. Caviare is the word.

The Rubinstein Club—Galli-Curci, Soloist

The Rubinstein Club presented Amelita Galli-Curci in a song recital on Thursday afternoon, November 20, in the Grand ballroom of the Hotel Waldorf-Astoria. This club enjoys the distinction of having secured the great diva to give the entire program of its opening concert, which was also the first time Mme. Galli-Curci has appeared before any club in New York. She was in superb voice, and charmed the large audience.

The program contained operatic gems and songs, many of which have made the coloratura's name famous throughout the world. "L'Amour de Moi" (Old French), "The Lass with the Delicate Air" (Arne), and "Ah Non Credea," from "Sonnambula" (Bellini), figured as the opening group, in the rendition of which she at once captivated her enchanted hearers. "La Capinera" (Benedict), and the closing number—"Shadow Song," from "Dinorah" (Meyerbeer)—were given with flute obligato. The supreme quality of her voice, as well as her fluency and ease of

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tonal emission and passage work, placed the flute completely in the background. A group of songs containing "Romance" (Debussy), "Bolero" (Delibes), "When Chloris Sleeps" (Samuels), and "Bourbonnaise" (Auber), were sung with a charm all her own, as were also four Bergerettes—"Nanette," "La belle si nous Etom," "Ma tendre Musette" and "Comme un chien." Five encores were graciously added in response to the sincere applause. Manuel Berenguer, flutist, and Homer Samuels at the piano, assisted the singer sympathetically. The former played as a solo, the concerto in D, by Chaminade.

Berta Reviere, Soprano

Berta Reviere, who gave a song recital on Thursday evening, November 20, in Aeolian Hall, was heard in a New York recital last season, when her work won favorable recognition. She sustained this impression in the giving of her program, which contained compositions by Handel, Beethoven, Gluck, Brahms, Sullivan, Horn, Wachtmeister, Rabey, Hahn, Foudrain, Treharne, Needham, Hadley, Parker, Christ, Burleigh, and Robert Terry. Mr. Terry's beautiful song, "Southern Lullaby," which brought the program to a close, was one of the singer's most effective numbers. She was ably accompanied by Bryceson Treharne.

May Mukle, Cellist

May Mukle, the English cellist, was heard in a delightful recital at Aeolian Hall on Thursday afternoon, November 20, by a representative audience. Her program follows: Concerto, after the third sonata of Ariosti, arranged by Miss Mukle, which was heard for the first time in this country; "Schelomo," a beautiful Hebrew rhapsody by Ernest Bloch, the cello and piano version of which is accredited to Miss Mukle; variations on a theme rococo, Tchaikowsky; air (by request), Bach; two fancies—"The Light Wind," "The Hamadryad"—May Mukle; "Sussex Mimmers' Christmas Carol," arranged by Percy Grainger, and "Elfin Dance," Popper.

Miss Mukle is one of the most prominent cellists now before the public. She is a fine technician and displays a big, sweet tone which is decidedly pleasant. Her interpretations are intellectual and she infuses them with plenty of color and brilliancy.

NOVEMBER 21

The Euphony Society—Galli-Curci, Soloist

The newly formed New York Euphony Society, Mrs. James J. Gormley, founder and president; Carl Hahn, conductor, gave its opening concert in the ballroom of Hotel Waldorf-Astoria, November 21, Galli-Curci assisting the Euphony Society choral of 100 singers, and a full orchestra forming an important portion of the musical forces. "Young Lovel's Bride" (Haesche) and "Visions" (Sucher) were the important numbers sung by the choral, Grace McCormick Johnson and Myrtle Louise McMichael, sopranos, and Mary Davis, contralto, singing the incidental solos. Miss Davis has a voice of beautiful quality, allied with distinct enunciation, and her part aided the effective-

ness of the fine ballads, the orchestral support being of prime importance. "My Tender Songs" (Hahn-Taylor) was beautifully sung by the large chorus and had to be repeated. Preponderance of the sopranos is noted at present, which is a good fault; outside this, the singing was well balanced, accurate and expressive, Conductor Hahn showing highly gratifying results in so short a period. A capable club accompanist is Amelia Gray-Clarke.

Galli-Curci's first big number of the evening was Benedict's "The Wren," Manuel Berenguer playing the flute obligato with taste. So much has been written of this singer that nothing new can be said; always the pure beauty of her voice stands forth. People marvel at her execution, but behind it the supreme secret of her success lies in the beauty of her voice. Later in the evening the Mad Scene, from "Lucia," was superbly given, finishing with a high F flat. She sang many songs in French, Spanish and English including several encores with Homer Samuels at the piano. The symphony orchestra contributed important numbers in Halvorsen's "Entrance of the Borsars" and Kaun's "Festival March," played with splendid effect. The "christening speech" made by Arthur S. Somers was sensible and to the point. Many club presidents attended the event.

Biltmore Morning Musicals—Fitziu, Elman and Graveure, Soloists

A huge houseful of delighted listeners applauded to the echo Anna Fitziu, Mischa Elman and Louis Graveure at the second Biltmore Musicals, under R. E. Johnston's management. Miss Fitziu, exquisitely gowned and more beautiful than ever in face and figure, made a lovely picture. She was in splendid voice and gave a soulful and irresistible rendering of Godard's "Le Tasse" aria. In a group of songs she was at home in the various lyric and dramatic moods and made an overwhelming hit, indicated by insistent applause that resulted in several encores.

The Elman tone and musicianship and the Graveure polish, taste, and intelligence added greatly to the musical joys of the matinee.

New York Philharmonic—Eddy Brown, Soloist

The second afternoon concert given by the New York Philharmonic, Josef Strinsky, conductor, took place on Friday, November 21. The feature of interest of the program was the first time in New York of the Dvorak symphony, No. 3, in F major, which was given a splendid reading. The large audience manifested interest and even approval of the new work, but it is quite safe to state that the Bohemian composer's symphony No. 3 will not be heard often. It is not of sufficient importance to warrant its permanent addition to the repertoires of the principal orchestras of this country, or any other for that matter. According to program notes, the symphony was composed in 1876, was published in 1888, and was first performed at one of the concerts of the Prague Conservatory Orchestra in the spring of 1889.

A sprightly and vivacious rendition of Wagner's bacchanale from "Tannhauser," and Chabrier's "Espana" completed the orchestral numbers.

Eddy Brown, violinist, the soloist of the afternoon, was heard in the Bruch concerto in G minor, op. 26. He was enthusiastically acclaimed for his superb rendition. In the best of form, he held the large audience spellbound with his wonderfully sweet and big tone, his fine technic and nimbleness of fingering, and his genuine musicianship. He is without doubt one of the foremost wielders of the bow now before the public.

George Harris, Tenor

George Harris, Jr., made his re-entrance on the concert platform of New York, at his recital in Aeolian Hall, November 21, following two years devoted to war work. The uncommon English translations of his five Schubert songs was noted at once. A foot-note said: "Translations of German and Russian songs are by Mr. Harris," which explained the novelty. These were decidedly fitting, and were clearly understood by the large audience, such was Mr. Harris' enunciation. One admired the lightness and flexibility of his voice in "The Trout," the sustained beauty of his tones in "Night and Dreams," and the fine high B flat in "The Counterpart." A double recall followed. Of five Russian songs, "In the Corner" (Moussorgsky) had so much childish humor and was so very well sung that it had to be repeated. Reiterated C's in "The Paladin" (Dargomizhsky) gave dramatic tint to the song, and this was also present in Glinka's "Hebrew Song." They were all of that strange type which goes with the Russian song. There

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followed five French songs, in which the singer's tenderness and grace came to the fore. Songs by Josef Hofmann, Mason, English folksongs, and Rogers' "When Pershing's Men Go Marching" closed a program which was greatly enjoyed. A part of this was contributed by the excellent piano accompaniments played by Ethel Cave Cole.

Mildred and Eugenia Wellerson,

Cellist and Violinist

Mildred and Eugenia Wellerson, nine year old twin sisters, were heard in recital at Carnegie Chamber Music Hall on Friday evening, November 21, before a large audience of friends and admirers. Mildred, cellist, played the third movement of a concerto by Lindner, "Autumn Flowers," Popper, and tarantella, Piatti, giving a surprisingly fine performance of these numbers. Despite her tender years, she possesses a fair amount of technic, and her general playing discloses warmth and emotion, while her tone is pure although small.

Eugenia, violinist, is also very gifted and her rendition of the first movement of Spohrs' concerto, No. 11, was worthy of admiration. She, too, has a fair technic and good tone. These little musicians give every promise of further development, as their environment is one which offers unusual opportunities. Their parents are musicians of standing, Max Wellerson being a piano teacher, while Mrs. Wellerson (herself an excellent cellist) is a sister of Ilya Schkolnik, concertmaster of the Detroit Symphony Orchestra.

Michael Angelo, tenor, contributed several numbers and Max Wellerson accompanied admirably.

Beryl Rubinstein, Pianist

Although the entire program which Beryl Rubinstein presented at his recital, November 21, was interesting, it was his own compositions most of all which pleased the large audience assembled at Aeolian Hall to hear him. "Guitarre," "The Man in the Moon," and "Uncle Remus," all his own works, attracted considerable comment and were truly the work of an artist. Bach's G minor fantasy and fugue arranged by Liszt, Beethoven's sonata "Appassionata," Brahms' "Paganini" variations (book 2), and pieces by Chopin and Liszt were programmed and cleverly executed. Excellent technic, good rhythm and clarity of tone marked his playing from beginning to end, the Bach number particularly arousing interest.

NOVEMBER 22

Josef Hofmann, Pianist

There was barely room for Josef Hofmann to swing his elbows at the piano at Carnegie Hall, Saturday afternoon,



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AVAILABLE SUNDAY AFTERNOON AND EVENING



November 22—at least his left one, for besides packing all the regular seats and standing room, the great audience filled all the chairs that could be crowded on the stage. He played that exceedingly long sonata which seems to be a favorite with all the pianists this year, the Schumann F minor; then he played a long group of Chopin; then he played three works by that mysterious Polish-Spanish composer, Dvorsky; then he played Godowsky's remarkable transcription of the Strauss "Fledermaus waltz;" and then he played nine encores, among them the famous "It" by Rachmaninoff, as Huneker calls it; some more Chopin pieces, the Rubinstein waltz with the two-octave skips; some very Russian pieces, and one or two others which sounded as if they might also have come from San Sebastian, home of the Spanish-Polish gentleman referred to above.

It would be hard to say anything new about Josef Hofmann's piano playing. Entirely aside from the splendid musicianship which covers everything he does, there is an uncanny mastery of things pianistic expressed in the very surety of all his movements in playing. He dashes off whatever compositions he is playing with a nonchalance that is nothing short of impressive. Needless to say there was tremendous enthusiasm on the part of the audience throughout. At the conclusion of the scheduled part of the program, hundreds crowded into the forward part of the hall so as to observe the artist closely as he played his second program of encores. Mr. Hofmann has had many triumphs in New York, but none of greater proportions than this recital, and none in which the approbation which greeted him was more thoroughly deserved.

Serge Prokofieff, Pianist

Serge Prokofieff gave his second New York piano recital of the season at Aeolian Hall on Saturday evening, November 22. Mr. Prokofieff already has established a public for himself in New York, and one sufficiently large enough to have every seat in the hall taken and leave many persons standing, as was the case on Saturday evening. He began with the Schumann "Carnaval," played a group of Russian works by Borodin, Moussorgsky, Glazounoff, Scriabin, and Rachmaninoff, and ended with a group of his own works, the third sonata (in one part), two of the "Grandmother's Tales," and a toccata, which he played with amazing brilliance, notwithstanding that he was handicapped by a thumb which had been lanced only three days previous, and was still tied in tape.

Mr. Prokofieff's reading of the "Carnaval" was far from the accepted one. It abounded in unusual accents and tempo exaggerations, and kept the listener constantly on the qui vive. In quiet legato passages, he has the same exquisite tone as ever. In the Russian numbers Mr. Prokofieff was thoroughly at home. Moussorgsky's peculiar "Samuel Goldenberg und Schmuyle" is doubtless a very delightful character sketch, but a word on the program as to the personalities would have enabled the hearer to understand it better. Glazounoff's gavotte was particularly effective, and the pianist's own "Grandmother's Tales," like those already heard, were very interesting numbers of musical characterization.

George Meader, Tenor

On Saturday afternoon, November 22, George Meader, an American tenor who has been singing abroad in opera for a number of years past, made his first appearance in recital since his return to his native country. His program opened with "Canzonetta" by Haydn, followed by Mozart's "Il Mio Tesoro Intanto," both of which were excellently sung, but it was with the following two groups of songs by Schumann, Brahms, Franz and Wolf, all sung in English, that Mr. Meader demonstrated where his special ability lies. He is a lieder singer of the very first rank and, using carefully chosen translations, he demonstrated emphatically the possibility of making the masterpieces of German songs just as effectively beautiful in English as in their original language. John McCormack has done this with individual songs, but Mr. Meader demonstrated that a number of them may be programmed one after the other without becoming in any way monotonous when sung with such art as is his. Brahms' "The Message" (Botschaft), a particularly tricky number with rhythmic and textual peculiarities, did not lose in the slightest. The final group of his program was made up of English songs, among which Campbell-Tipton's well known "The Crying of Water" and Clarke's "The Blind Ploughman" particularly stood out. Mr. Meader has a voice of very agreeable and sympathetic timbre, evenly developed throughout and controlled with thorough mastery, and as an interpretative artist he is among the very first of our recital singers. He is, indeed, a very welcome addition in a field in which there are altogether too few artists of his standard. There was an audience of excellent size which thoroughly appreciated his work and demanded numerous extra numbers.

Nina Tarasova, Soprano

Nina Tarasova, that ever fascinating little singer of Russian folk songs, drew another large audience at Carnegie Hall on Saturday evening, November 22. It is amazing to note the clientele that Mme. Tarasova has built up in New York since her debut last season. Perhaps, it is due to the fact that her art is not only unique but decidedly refreshing. She is exceedingly versatile in her interpretations, and whether one understands the Russian tongue or not, he is held spellbound by the facial expressions and movements of the singer, who, by the way, sings in a free and open style that is unusual and yet effective. Some of her tones, especially the upper ones, are really beautiful, and, all in all, Mme. Tarasova is an artist in every sense of the word and meaning.

Max Gegna, cellist, who assisted Mme. Tarasova, opened the program with three numbers: adagio, Haydn; Russian Song, Oppelia, and "Elfin Dance," Popper. Later he was heard in the Jarnefelt berceuse and Popper's Hungarian rhapsody. His playing was well received, so much so, that he was obliged to give encores after both groups. The audience waxed enthusiastic over Mr. Gegna and he deserved the hearty demonstration, for he was in good form, especially in his later selections.

Mme. Tarasova's numbers included "Russatchka," "Sweetly Sang the Nightingale," lullaby (Kontsky), "Good Cheer," "Autumn" (Tchaikowsky), "Two Giants" (Stylin), "Flies, Like Black Thoughts" (Sobolevskoy),

"The Miller," "At the Well," "The Spying Moon," "On, Drive, On," "Kumushka," and numerous encores.

NOVEMBER 23

The Philharmonic Orchestra

At its first Sunday afternoon concert, November 23, the Philharmonic Orchestra, with Conductor Stransky's adequate baton in guidance, poured forth strains of Beethoven, Wagner and Tchaikowsky in a manner most grateful to a houseful of listeners. Carnegie Hall was sold out, and the audience left no doubt as to its appreciation of the efforts of this tried and true organization.

There was nobility and majesty in the performance of Beethoven's symphony No. 5 in C minor. The ethereal tones of the "Lohengrin" prelude, the stately funeral march from "Götterdämmerung," the stirring melodies of the prelude to Act 3 of "The Mastersingers," and the rampant motives in the "Ride of the Valkyrs" from "The Valkyrie," supplied a variety of Wagner that proved delightful. Tchaikowsky was represented with his "Romeo and Juliet" fantasy, which depicts the tale of the two famous lovers in themes of much tonal beauty. It was with an enjoyable program of thoroughly artistic worth.

American Concert Course—Van Dresser,

Diaz and Eddy Brown, Soloists

Manager Gretchen Dick deserves congratulations upon the success of her American Concert Course, the second

VAHRAH HANBURY Sings in Boston

"Her Voice Is Vivid, Her Diction Is
Good and Her Stage Presence
Pleasing

Miss Hanbury's voice is of good quality and no little volume—she uses it intelligently and artistically and she has power of summoning and sustaining the mood for each song. Her program was interesting and made varied demands on her abilities as a singer and an interpreter. The group of old English songs with which she began was charmingly sung. She was perhaps most successful in the old Scotch melody, "Turn Ye to Me." Miss Hanbury wisely sang her Russian songs in English—all but five of her songs were in English, and as her diction was readily intelligible, she probably thought it unnecessary to comply with custom and supply her audience with texts. Miss Hanbury's French songs were of the kind that must be understood to be appreciated. Aubert's "Vieille Chanson Espagnole" was of rare and haunting charm—poignant and piquant was the "Colombine" of Poldowski. Two songs of the last group, "River Dream," by Goring Thomas, and Horsman's "Dream," were of special interest. Rapturous was the applause of the audience.—*Boston Transcript*, Nov. 21, 1919.

Miss Hanbury, who sang here for the first time, gave two recitals this year in New York, where she was regarded as young and promising. She has a pleasing stage presence, and a pure, flexible, agreeable voice. As an interpreter she showed native intelligence and skillful coaching. This was perhaps especially noticeable in her interpretation of Tchaikovsky's "Since I Am Once More Alone" and Gretchaninoff's "My Native Land." Of the less familiar songs, the ones by Pesse, Horsman and Bassett, the last with the refrain "Drip," were the most conspicuous, and Miss Hanbury displayed fine melodic line.—*Boston Herald*, Nov. 21, 1919.

Vahrah Hanbury, who gave a recital yesterday afternoon, is a dramatic soprano. Her voice is big and vivid, her diction is good and her stage presence is pleasing. Her audience demanded several encores.—*Boston Globe*, Nov. 21, 1919.

Direction: EVELYN HOPPER

Aeolian Hall

New York

concert of which was presented at the Manhattan Opera House on Sunday afternoon, November 23. The soloists were Marcia Van Dresser, mezzo-contralto; Rafaelo Diaz, Metropolitan tenor, and Eddie Brown, violinist.

Mr. Brown opened the program with the Conus concerto, which, while well played, was not as well done as the numbers which followed. The Tschaikowsky "Melodie" was beautifully executed, as was also his "La Ronde des Lutins" (Bazzini). He also contributed a rondino (Cramer-Brown), menuett (Haydn), and encores. The very large audience assembled applauded his work enthusiastically. Technically there was little fault to find with his playing and his tones were beautiful to listen to.

Miss Van Dresser appeared a bit nervous when she sang her opening number, the aria "Ah! Mon Fils" from "La Prophete," but later delighted all with her singing. Her other numbers were "The Day Is No More," "The Odalisque" and "Les Silhouettes" (Carpenter), "Do Not Go, My Love" (Richard Hageman), and "At the Edge of the Sea" (Tom Dobson). The Hageman song was especially enjoyable.

Mr. Diaz captivated his auditors from the very start. His beautiful voice, skillfully used, was never forced, and each note, no matter how soft, could be distinctly heard throughout the entire opera house. His diction was fine and his interpretation of the numbers given made his singing a real treat. "Pesares" (Alvarez) was a gem, as was also Clarke's "Requiescat" and his final encore. He also included "Neil" (Faure), "La Partida" (Alvarez), "Non Loin D'Ici" and "What Is Life" (Hirst), and "The Cock Shall Crow" (Burnham). Francis Moore and Max Terr were the accompanists.

The MacDowell Club

A recital of exceptional interest took place on Sunday evening, November 23, at the MacDowell Club, when Ruano Bogislav and Euwan Paul were the soloists presented. Mme. Bogislav sang gypsy songs in costume, and her artistic interpretations and attractive personality charmed the large audience. Preceding each number the singer recited the text in English, the lines abounding with poetic appeal. Her soprano voice is of pleasing quality and she used it with taste throughout the rendition of three groups of songs. A number of encores were graciously added in response to the spontaneous applause which was accorded the artist.

Euwan Paul, a very youthful pianist, was also in costume, and, besides accompanying Mme. Bogislav and occasionally singing a second part to the vocal numbers, he played two piano solos—a Moszkowski valse and Leschetizky's "Two Larks," adding a Chopin waltz for an encore. The concert proved very enjoyable.

George Reimherr, Tenor

George Reimherr's admirers certainly would not miss his annual recital, judging from the enthusiasm and interest which is always prevalent at these affairs. And justly so! Mr. Reimherr's choice of songs nine times out of ten is a happy one and the choice never fails to include the works of some of our worthy American composers. For instance, such men as Claude Warford, Henry F. Gilbert and Frederick W. Vanderpool had songs introduced at Mr. Reimherr's recent concert, and very good numbers they proved to be. Especially Mr. Vanderpool's brand new song, "Nobody Knew," which so charmed the large audience that it had to be repeated. The song is quite different from anything the composer has written to date, and it made its appeal to the audience in a definite manner. One must not forget, also, the three songs by Amy Ashmore Clark, which were dedicated to Mr. Reimherr and which were given their first presentation. Handel, Kosak Yamada, Sokolov, Korganov, Bleichman, Mousorgsky, Herman Behr and Cecil Forsyth were also represented on the program.

Mr. Reimherr was in especially good voice and gave much pleasure to his hearers. In the "Comfort Ye, My People" and "Every Valley" he displayed an excellent legato and smooth style of singing. Admirable breath support and fine diction were noticeable features of his work. Frank Braun at the piano lent artistic support.

The Orchestral Society—Mildred Dilling, Soloist

The Orchestral Society of New York, Max Jacobs, conductor, inaugurated its sixth season at Aeolian Hall on Sunday afternoon, November 23, with the following program: Overture, "Egmont," Beethoven; "Jupiter," symphony in C, Mozart; fantasia for harp and orchestra, Dubois; intermezzo, "Night," Napravnik, and ballet suite, Gluck-Mottl.

The orchestra, under Mr. Jacobs' intelligent drilling, has steadily improved, and does some creditable playing. Particularly good was its work in the overture and in the delightful suite which ended the program. The Mozart symphony, too, was led by Mr. Jacobs with a distinct feeling for style, and the players did themselves credit.

Mildred Dilling again showed her thorough mastery of the harp in the Dubois fantasia, a work seldom heard here. The technical difficulties which it presents were made light of by her, and she did full justice to the grace of the typically Dubois music. Mr. Jacobs' accompaniment was discreet, at no time submerging the solo instrument. The entire concert was thoroughly enjoyed by the large and enthusiastic audience present.

Brooklyn Sunday Evening Concert—

Jacobsen and Cox, Soloists

On Sunday evening, November 23, the second in a series of popular concerts was given at the Academy of Music, Brooklyn, which was attended by a good sized audience. An orchestra of sixty, under the direction of Cesare Sodero, rendered the overture to "Saul,"

Bazzini; "Arabian Dance," "Chinese Dance" and "Valse des fleurs," from Tschaikowsky's "Nut Cracker" suite; two intermezzos from "The Jewels of the Madonna," Wolf-Ferrari; prelude from "Lohengrin," Wagner; "La Rouet d'Omphale," Saint-Saëns, and two compositions by the conductor—"Chanson Villageoise" and "Fete Polonaise."

Illness prevented Cecil Arden from appearing, but in her place Marion Evalyn Cox sang two arias by Donizetti and a group of three songs. Sascha Jacobsen played Saint-Saëns' concerto in B minor. His performance was one of dignity and inspiration. Luscious tone, facile technic and musicianly interpretation were outstanding features of his work. The young violinist was sincerely applauded and recalled many times.

Community Symphony Orchestra

A large contingent of friends and admirers of Jacques L. Gottlieb attended the first public concert of the Washington Heights Community Symphony Orchestra in the hall of the Washington Heights Y. M. H. A., on Sunday evening, November 23. This orchestra, which was recently organized, disclosed the results of Mr. Gottlieb's excellent training, playing with good tonal balance and precision. The orchestral numbers comprised "New Russian Hymn," Gretchaninoff; overture, "Beautiful Galathea," Von Suppe; "Russian Romance," Friml; "Hungarian Dance," No. 5, Brahms, and the coronation march from "The Prophet," by Meyerbeer. Sincere and well deserved applause followed each number.

Elda Laska, contralto, contributed two groups of songs, and little Hannah Lefkowitz, a very talented child of twelve, gave as piano solos Beethoven's "Sonata Pathetique"; "To the Spring," Grieg; prelude, op. 3, No. 2, Rachmaninoff, and Percy Grainger's "Country Gardens."

Society of American Music Optimists

The Society of American Music Optimists, Mana-Zucca, founder and president, held the first concert of its third season at Chalf's on Sunday afternoon, November 23. The attractive ballroom was almost filled. Cecil Burleigh's sonata for violin and piano, excellently performed by J. Warren Erb and the composer, opened the program. It is a worthy work of musical significance and proved to be of interest to the audience.

Nikola Zan, who possesses a bass voice of rich quality, was then heard in three short but effective songs by C. Linn Seiler, Frank La Forge and Ralph Cox. He was heartily applauded.

An attractive feature of the afternoon was a group of four meritorious songs by Pier Tirindelli, who accompanied at the piano. Charlotte Lund, soprano, interpreted these in a thoroughly delightful manner. They were as follows: "A Girl Speaks," "Un segreto," "Berceuse d'amour" and "Portami via." Mr. Tirindelli has written many valuable compositions, and these are indeed additions to his list.

Mr. Burleigh was also heard later in the afternoon in three shorter pieces for violin—"Hallowe'en," "Hills" and "Heave Ho." Again the audience manifested its approval.

Arthur Hadley, tenor, closed the program with three songs—"My Days Have Been So Wondrous Free," Hopkinson; "Evening Song," Henry Hadley, and "Storm Signals," H. V. Milligan. Jean La Forge was at the piano. The next concert will take place on December 21.

Vladimir Dubinsky Musicales

Vladimir Dubinsky gave the first of a series of three musicales on November 23 at the Chalf Auditorium. Mr. Dubinsky is a versatile cello artist, and others of sterling caliber who appeared were Mana-Zucca, composer-pianist; Helen Stover, soprano, and Joseph Fuchs, violinist. There was sufficient variety in the program and the evening proved to be interesting and enjoyable.

Mana-Zucca was featured in her own compositions, which she played and accompanied, also in a sonata for cello and piano by Handel. Although only the first movement of her trio was played, it gave the impression of a strong rhythmic work, interspersed with quiet parts, and ending with a climax of technical flourish. The audience would likely to have heard the remaining movements, judging from the way the first was received.

Mr. Dubinsky played two numbers that were omitted from the program—"Oriental," Cui, and "Neapolitan Serenade," Casella. He has a clear technic and a full, rich tone, which were exemplified in the last part of the program. His phrasing and interpretation were well thought out and well done, especially so in the lyric passages.

Helen Stover proved to be a soprano of fine merit, personality and pleasing manner. Her songs, by Mana-Zucca, were appreciated to an extent that brought two encores. Her voice was rich and clear, and could have filled a much larger hall. Particular mention should be made of "Rachem," which was sung with a great deal of feeling.

Mr. Dubinsky closed the program with five numbers and an encore.

NOVEMBER 24

Dr. Fery Lulek, Baritone

So much has been heard here of Dr. Fery Lulek's artistic activities since his initial appearances in New York several seasons ago that an unusually large and interested audience was on hand to enjoy his recital at Aeolian Hall, November 24. Although hampered by a severe cold, Dr. Lulek exerted his vocal and interpretative skill so successfully that only a few listeners, previously informed, knew of the difficulties under which the singer was labor-

ing. He has a ringing baritone voice which he knows how to put in the service of lyric expression as well as dramatic eloquence, and his high tones have all the ebullience and projectiveness of those of a tenor. As an exponent of the musical and emotional content of a song, Dr. Lulek ranks especially high, and his intelligent delivery is aided also by splendid diction.

He opened his program with Verdi and Ponchielli ("Gioconda") numbers, done in finished and inspiring style. Four songs by P. A. Tirindelli followed, and they proved to be compositions of an exquisitely refined kind, ranging through delicate sentiment and even whimsical humor to poignant depths almost approaching tragedy. The Tirindelli contributions, most effectively rendered by Dr. Lulek, found enthusiastic approval.

A French group by Hahn, Widor, Fourdrain, etc., showed Dr. Lulek's mastery of Gallic diction and manner and was applauded with every sign of enthusiasm.

The final numbers were by Kramer, La Forge, Hans Richard, Coleridge-Taylor and Bruno Huhn, and gave further evidences of the recital giver's acquaintance with the various schools and types of song.

It was altogether a happy reintroduction for Dr. Lulek to New York, and his further concerts here are awaited with anticipation.

Florence Hinkle, Soprano

The season of concerts has barely begun, but it is safe to say that Florence Hinkle's recital of Monday afternoon, November 24, will stand out as one of the high lights of the 1919-20 series. Owing to the admirable reputation that Miss Hinkle holds both in concert and oratorio circles, it is needless to say that she drew a large audience to Aeolian Hall the other day and one whose manifestations of approval were always in good order. There are few artists now before the public who are as well equipped as this singer. Monday she seemed to be in especially fine form. She again displayed a soprano voice of unusual purity and rich quality, which she uses with absolute artistry and control. Her style is good and her clean diction an added delight.

In the "Angels Ever Bright and Fair," from "Jephtha," Handel, which was the opening number, she disclosed many commendable qualities; however, in the four airs in old style by Di Stefano Donaudy and in the French songs by Liszt, Fourdrain, Alin and Orsini she made the greatest appeal. And yet, the audience was also captivated by her rendition of the two English groups, many songs of which had to be repeated. Of the latter, "Heartsease," John Powell; "Joy," Francis Moore; "Fanchonette," Katherine Clarke; "Little Pickaninny Kid," David Guion, and "Oh, Didn't It Rain," H. T. Burleigh, found very evident appreciation. Many encores, at the finish of the program, were necessary before the audience would depart.

[Later concert reports will be published in next week's issue.—Editor's Note.]

Cincinnati Conservatory of Music Activities

The orchestra of the Conservatory of Music of Cincinnati played the first concert of this season November 20. Under the direction of Ralph Lyford this concert proved to be of real excellence. Such ambitious orchestral numbers as "Fingal's Cave," by Mendelssohn; Glazounoff's suite, and Dvorak's little known overture, "Wanda," were played by the more than sixty young and talented musicians (all students of the Conservatory of Music), young girls and young men seeming to be numerically equal. Through a recent addition to the conservatory curriculum, the choirs of brass and wind instruments were more largely confined to pupils studying those instruments, which have hitherto been too much neglected by American musicians. The string sections of the conservatory orchestra always have been excellent and at this concert maintained their high ideal of tone. Each season's graduations change the material of this fine little orchestra, but the high educational and artistic precepts which direct it remain unchanged. Ralph Lyford, the director, has fine musical taste and is a good program maker. Helma Hansen, a popular instructor for piano in the junior department of the conservatory, was one of the soloists and played Grieg's piano concerto with discrimination and musicianship. Emma Burkhardt, mezzo-soprano, sang Massenet's "Herodiade" air, "Il est doux." Like Miss Hansen, Miss Burkhardt was applauded enthusiastically and deserved her warm reception.

Janet Bullock Williams' Pupils' Recital

Janet Bullock Williams arranged an attractive program for the song recital given by some of her pupils at the Carnegie Hall Chamber of Music on Saturday evening, November 15. The program opened with an effective rendition of the flower duet from "Madame Butterfly," by Pauline Powell and Viola Larson, both of whom were also heard in groups of songs. An artist pupil, Jeanette Wells Urban, formerly with the Aborn Opera Company but now returning to the concert stage, sang two of Miss Williams' songs—"Eurydice to Orpheus" and "Come, My Spring"—as well as selected songs with dramatic action. Regis Collins, of the "Better 'Ole" company, was heard to advantage in "Flower Rain," Schneider, and "He Met Her on the Stairs," Levey. Elsie Ketjen, another pupil who sang particularly well, rendered selections by Cerhulst, Mann, C. Rennes and the Nile Scene from Verdi's "Aida." Others who appeared on the program were Muriel Michell, Margaret MacPherson, Dagmar Andersen, Josephine Friedrich, Margaret Bishop, Reginald Erskine, Robert Bruel, Miriam Beasley. Two operettas by Miss Williams will be produced by her pupils during the 1919-20 season.

The season of 1919-20, will be Mischa Elman's last in America for a number of years

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GOTHAM GOSSIP

SOUTHLAND SINGERS' FIRST MUSICAL.

Mme. Dambmann's Southland Singers began their public work by a well attended affair at 212 West Fifty-ninth street on November 19, the chorus of twenty fresh young voices singing part songs, under the direction of A. L. Tebbs, with unity and good effect. Matilda Zimble, cellist, played pieces by Faure, Ebann and VanGoens with splendid technic, the melodious "Song Without Words" by Ebann especially pleasing the hearers. Mabel Turner showed remarkable improvement in her singing, and Benjamin Levitzky, violinist (pupil of Mr. Posner), rendered with success pieces by Cottonet and Kreisler. Sudwarth Frasier, tenor, appeared for the first time before the club, and won immediate success, such was the vocal and interpretative superiority of his singing. He has a voice of resonance and depth, full of feeling, and sang three songs by Seneca Pierce which showed the composer (who accompanied) to be unusually gifted. Accompanists were Bernice Maudsley and Lucille Blake. Mrs. Julian Edwards gave an appropriate talk, full of ideas, expressed in beautiful, clean spoken English.

The next informal musicale takes place December 17.

JOHN NICHOLS BUSY.

John W. Nichols, tenor, who for several seasons past has appeared with success before prominent musical organizations throughout the country in joint recitals with his wife, pianist, has been selected head of the vocal department at Vassar College, Poughkeepsie, N. Y. He has a large class of promising pupils, many of whom will be heard in the musical world.

Mr. Nichols spends several days a week at Vassar, and the rest of his time will be devoted to his New York studios, Carnegie Hall, where he is preparing singers for church, concert and opera. His pupils are filling important engagements throughout the country, a proof of his excellent method of teaching.

During the summer Mr. Nichols has charge of the vocal department of the University of Vermont, Burlington, Vt., where many of his New York pupils go for a vacation, and to continue their vocal studies under his direction.

PAGEANT AT P. S. 186.

Alexander Hamilton Public School, No. 186, West 145th street, gave two plays before the Parents' Association and their friends on November 19. The discovery of America and subsequent political happenings were pictured in a pageant covering the recent war, a play concerning Belgium, a patriotic poem, all interspersed with music, and all presented by young pupils, made up the evening's proceedings. The earnestness of the pupils, their elocutionary, mimic and musical gifts, were such as to delight all hearers.

MIKOVA PLAYS AT PATTERSON HOME.

Marie Mikova gave a piano recital at the Elizabeth Kelso Patterson school of music, November 12. She played works by Bach, Beethoven, and modern composers. Vocal numbers were furnished by four of Miss Patterson's pupils.

FLORENCE GALE PRAISED.

Florence Gale, the New York pianist, who has appeared with Kneisel and other great artists, gave a recital at Oscar Seagle's studio, Schroon Lake, in September. A local paper especially mentioned Miss Gale's "delightful program," "heartily applause" and "many friends' warm admiration." Miss Gale gave a lecture and recital of Beethoven and other works before the Matinee Musical Club of Beacon, N. Y., November 5. Of this a local paper reports: "Her personality is a rare combination of musical intuition and mentality. She played selections from the great composers and won much applause."

SPROSS OPENS NEW YORK STUDIO.

Charles Gilbert Spross, the composer and accompanist, has decided not to travel so much, for in previous years he has been engaged as accompanist for concerts all over this continent. This opens the opportunity to accept pupils as vocal coach, and certainly no one is better qualified for this specialty. He is at the Bausmann studio, 115 East Thirty-fourth street, Tuesdays and Fridays, and it was there the present writer heard him play piano solos by Sinding and Liszt with the beautiful touch and tone so definitely associated with his name.

EDITH HUBBARD GIVES EVENING MUSICAL.

Edith Louisa Hubbard gave an evening of music and allied arts in her home studio on November 20 which attracted many prominent persons. She sang songs by modern composers, also several of her own manuscript "Songs Without Words," consisting of melodies sung to the vowel "ah," which showed gifts as a composer. This is something new in the vocal world, for outside of vocalizes by Concone and others, there is no such thing in song literature. Agnes Hall, dancer; Gladys Fairbanks and Richard C. Pond, readers; Giano Agostinacchio, violinist; Mr. Connelly, baritone, and Robert Flagler, accompanist, shared the program with Miss Hubbard, who is a singer of interpretative ability.

TUESDAY EVENING SALON MEETS.

The Tuesday Evening Salon meets weekly at the residence of Mme. Altman Smith, 25 Claremont avenue, Mrs. Rudolph Frese being interested in making a success of the same. Judging by the prominent musicians present on October 28, there is no doubt of this. Mme. Altman Smith played Chopin music with beauty of tone and most poetical conception; Philip Gordon played piano pieces by Beethoven and Chopin in very interesting fashion; George Reimherr sang songs that are little known, with a tenor voice full of emotion, allied with clear enunciation, and Mr. Bauerkeller played violin pieces by Kreisler and others with much sentiment and grace. Among those present were Tonika Frese, George Harris, Gustav L. Becker and Marie Louise Wagner.

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B. S. Moss' Hamilton Theater, 146th street and Broadway, are given excellent vaudeville and photoplays. A recent visitor at this theater, managed by William H. Raynor, heard "Gems from Grand Opera" (but no names of the eight singers given), with orchestral accompaniment; Nora Kelley, who sings Irish character songs well, and saw an Elsie Ferguson picture. The orchestra, conducted by S. W. Lawson, with Mr. Berens, organist, provided excellent music for the very large audience.

KRONOLD'S BOWERY MISSION CONCERT.

Hans Kronold gives an annual concert in the Bowery Mission, and on October 7 the affair took the form of "an evening with old musical friends," to quote the program. Bertha Lansing Rodgers, contralto; Alexander Crooks, an unusual young tenor, now associated with Mr. Kronold at All Angels (West End) Episcopal Church; Cellist Kronold, and Nora Norman and Harry Woodstock, pianists and accompanists, shared the program. Prominent in the Kronold solos were Liszt's "Love Dream" nocturne and his own "Spinning Wheel." Mr. Kronold's warm heart and charitable impulses gave great enjoyment to the many "down and outs," who largely make up the audiences at the mission.

CENTRAL BAPTIST CHURCH CONCERT.

Arthur Rose, Mus. Bac., M. A., organist of the Central Baptist Church, assisted by vocalists and the Pujol sisters (violinist and pianist) gave a musical affair in the beautiful church auditorium, October 29, under the auspices of the Men's Club. Notes on a program sent in by a reliable observer are as follows: "For an amateur concert it was excellent, but unworthy of professionals. Too many bells used in various pieces by Organist Rose. His best organ playing done in 'The Storm.' Forrest Shackelford did the best singing of the evening. 'Love Song' and 'Springtime,' by Adele Lewing, the composer at the piano, won Miss Holley success. Josephine Pujol, young Cuban violinist, played exceedingly well, and Lloyd S. Willey sang O'Hara's 'Give a Man a Horse,' the composer at the piano."

CAPOVILLIEZ AT BROADWAY TABERNACLE.

F. Reed Capovilliez, solo baritone at the Broadway Tabernacle, sang "Blessed He," by Franck, and "Philgrim's Song," Tschakowsky, in the evening musical service of October 26. He is a new singer at this church, but it is safe to say he will make his way into the affections of all. Reba C. Emory, soprano, and Margaret Keyes, contralto, are the remaining soloists of this choir, which is under the direction of Organist Walter C. Gale.

PATTERSON HOME RECITAL.

An invitation recital at the Elizabeth Kelso Patterson home for music students, October 29, enlisted the singer (pupil of Miss Patterson), Estelle Leask, who made a special hit with the old Irish "Believe Me, if All Those Endearing Young Charms"; Margaret Hoberg, composer and harpist, collaborated with Harry Horsfall, pianist, in her own adagio from a concerto and had to repeat it, and Anne Robertson, blind violinist, pupil of Svenski, an excellent young artist, was also heard. The roomy parlors were crowded with listeners.

HUBERT LINSKOTT SINGS FOR W. P. S.

The Women's Philharmonic Society held its opening musicale at 807 Carnegie Hall, October 25. Elizabeth Topping, pianist, played the D minor toccata and fugue, Bach-Tausig; G minor rondo, Beethoven; D flat nocturne and A flat ballade, Chopin, and was enthusiastically received. Mr. Linscott delighted the audience with his singing of "Eri tu" from "Il ballo in Maschera," Verdi, and a group of Italian and French songs by Fauré and Hué, followed by several American songs, by Roger Quiller, Fay Foster, and Eastwood Lane, in all of which he was accompanied by Elmer Zoller. Leila H. Cannes, the society's indefatigable president, is actively getting subscriptions for the orchestra. A card party in aid of the fund was given at the residence of Mrs. William Croxton on November 13th. Mrs. David Graham was chairman of the reception, Mrs. L. Troland Gardner, hostess, and Serge Rachmaninoff, guest of honor.

HAYWOOD-DAVID DEMONSTRATIONS.

Frederick H. Haywood, president of the New York State Music Teachers' Association and author of "Universal Song," gave a talk on voice culture in the high schools, with demonstrations by two dozen young women, at the first gathering of teachers at the International Buyers' Club, November 12. He showed, through many interesting illustrations by the young women, what he does to cultivate the voice. It was all very instructive and seemingly practical; they followed his directions and suggestions in a manner which was productive of results. The sustaining power of the lungs and development of the body are by-products of Mr. Haywood's course of instruction.

Howard C. Davis, supervisor of public school music in Yonkers and president of the Eastern Music Supervisors' Association, talked on "Tone, a Requisite of School Music," illustrated by thirty children from the sixth grade. Mr. Davis has made a fine success of his school work in "next to the largest city of the United States" (Yonkers).

GEHRKEN ORGAN RECITAL IN BROOKLYN.

Warren Gehrken, the new organist of St. Luke's P. E. Church, Brooklyn, gave the first of a series of monthly recitals in that beautiful edifice, November 5. He played works by Stoughton, Nevin, Dubois, Bach, Dvorák, Macfarlane, Delbruck, Wagner and Vierné in a manner showing the first class organist. Numbers of listeners afterward flocked to the organ, one of the best of those made by M. P. Möller of Hagerstown, viewing the four manuals and sixty-odd stops with much interest. The next recital takes place December 3.

MILES RETURNS FROM GOVERNMENT SERVICE.

Gwilym Miles, baritone, who has been in Government service as a song leader in Maryland, has been released, and was immediately engaged to take charge of public school music in New England. He gives attention to this

weekly, retaining his New York pupils and church work as before.

BELL-RANSKE ON "VOICE AND NERVE CONTROL."

Mme. Bell-Ranske gave a lecture full of meat, suggestive and imaginative, on "Voice and Nerve Control," the application of which could be of direct personal benefit, before a select company of singers and society folk at Hotel Plaza, November 6. She gave many personal illustrations, both witty and wise, culled from a life full of rich experiences, and held interest every moment. Her book on this subject has just been issued by the Frederick A. Stokes Company. It has seventeen diagrams, and twenty-three chapters, closing with the Italian aphorism, "He who knows how to sing or to speak, knows how to breathe." Alexa de Rienne, soprano, will be heard in a musical sketch, "Sylvelin," staged and produced by Mme. Bell-Ranske, her teacher and manager. Moel Lavis, pianist, is also a protege of Bell-Ranske.

ZILPHA BARNES WOOD'S ACTIVITIES.

The Public Service League had the benefit of Zilpha Barnes Wood's energetic services during the war period, and now this teacher of singing has organized an operatic club, which already has three engagements. Semi-weekly rehearsals are held, and the first public performance will be duly noticed in the columns of the MUSICAL COURIER.

SHELTER HARBOR DINNERS.

Musicology, or Shelter Harbor as it is now called, has planned under Dr. Lawson's direction, a series of six dinners, for the third Thursday of every month. Music and dancing will follow the dinners, the first of which took place November 20.

HULSMANN PLAYS IN PORT CHESTER.

Constance Hulsmann, a young pupil of Antoinette Ward, pleased an audience of music lovers in Port Chester, November 8, by playing pieces of MacDowell, Van Westerhout, Grieg and others, in a manner altogether unusual, far beyond what is to be expected of one of her years. Others who gave piano numbers were Elizabeth McDermott, Richard McDermott, Henry Elmer and Vernon Brooks.

NICHOLS PUPIL WINS HONORS.

A special musical service was given in the First Reformed Episcopal Church, Fifty-fifth street and Madison avenue, November 9, at which John H. Tracey, a promising pupil of John W. Nichols, was tenor soloist. The program was arranged by Carrie V. Hurley, organist and choir director, and the other soloists were Miss Dyke, soprano; Miss McClurg, contralto, and Leonard Tracey, baritone.

FLECK RESUMES OPERA NIGHTS.

Dr. Henry T. Fleck, of Hunter College, announces a series of free "Operatic Nights" to be given on successive Thursday evenings, under the auspices of the Evening Sessions of the college and the American Art Education Society, in Hunter College Auditorium, Lexington avenue and Sixty-eighth street. The public is cordially invited. Registration for the course is free.

FOURTH AVENUE CHURCH GIVES CONCERT.

A successful concert was given under the auspices of the choir of the Fourth Avenue M. E. Church, Carrie M. Cramp, director, October 23. The soloists included Marie B. Nicholson, soprano; Gertrude Gunston, alto; W. E. J. Oldland, tenor; Percy H. Wicker, bass; Jessie Davies, reader; Emanuel Testa, violinist, and Charles S. Yerbury, organist. Others participating were Nicholas Zareko, Mrs. W. E. J. Oldland, Grace Davies, pianists, and James E. Van Olinda, conductor of the M. T. H. S. Orchestra.

MORRIS PUPIL A HIT.

Ruth McTammany's success in "The Red Lady" last summer was partially responsible for a recent private hearing, when she sang "Mimi's aria" ("La Bohème") and a brilliant waltz by Friml. She possesses a voice full of feeling, with volume and range, and is a credit to the schooling of Hattie Clapper Morris.

BALL PUPIL WILL GIVE RECITALS.

Frances De V. Ball's pupil, Louise Clement, of Albany, will soon be heard at her teacher's studio in a recital, repeating the program at the Historical and Art Society rooms in Albany the same week. Miss Ball is to give an illustrated lecture-recital, the first of a series, in Washington, D. C., in November, at Mrs. Somer's School.

Roda Marzio Sings Santuzza

Following her operatic successes in Brooklyn, New York and Elizabeth, N. J., Roda Marzio, American soprano, sang the role of Santuzza in "Cavalleria Rusticana" with the Newark Grand Opera Company at the Orpheum Theater, Newark, on Sunday night, November 30, under the direction of Maestro Carlo Peroni, of the Scotti Grand Opera Company. Miss Marzio, who is only twenty-two years old, made a distinct success in Brooklyn as prima donna soprano with the Italian Lyric Federation at the first performances of "Cavalleria Rusticana" and "Pagliacci," and was regarded by many as one of the real "finds" of New York's current musical season.

A recent appearance of the young prima donna in New Jersey was at the Elizabeth Benefit Opera for the Italian War Refugees wherein she repeated her former success. Early in the new year, Roda Marzio will give a song recital at Aeolian Hall, after which she will make a tour of the South, later visiting Italy.

Another Success for Gegna

On September 13, Max Gegna appeared with Nina Tarasova in Carnegie Hall, New York. He played compositions by Russian and French composers. The critics recognized Mr. Gegna as a first class cellist. His tone is sweet and mellow, his technic fine and precise. After this successful appearance, Max Gegna was re-engaged on the spot for appearances in Carnegie Hall, October 19 and November 22. Lazar S. Samoiloff has engaged him for twelve concerts in New York and vicinity.

A list of the engagements for the season 1919-1920 follows: November 14, St. Louis; November 19, Philadelphia; November 22, Carnegie Hall; November 24, Birmingham, N. Y.; November 25, Chicago; November 29, Boston. During December he will play in Washington and in Reading, Pa., and in March in Amsterdam, N. Y.

TARRANT'S ARTISTS TO DELIGHT NEW ORLEANS

Progressive Southern Impresario Garners Leading Attractions for the Crescent City

New Orleans, La., November 8, 1919.—Robert Hayne Tarrant, leading impresario of the South, with headquarters in New Orleans, opened his season of concerts here Monday night, November 10. All of Mr. Tarrant's con-



ROBERT HAYNE TARRANT,
New Orleans impresario.

certs are being given in the French Opera House in the historic quarter of New Orleans. The Sistine Chapel Soloists will lead off the season in the Crescent City. His Grace, Archbishop Shaw, of the Orleans See, heads the list of patrons. Hon. Martin Behrman, Mayor of New Orleans, is honorary chairman of the city committee. Mr. Tarrant's regular series of concerts will open Wednesday night, December 10, with a song recital by Mary Garden, who made her first appearance in New Orleans on this occasion. Her concert was one of the events of the year here.

For the second concert of the regular series Mr. Tarrant will present the Cincinnati Orchestra, Friday night, January 16. This will be a return engagement, as the orchestra scored triumphantly last season on two evenings as part of his series. Ysaye, the conductor, has a great following in New Orleans and thousands of admirers are waiting to give him an ovation on his return next January. Lucy Gates, "The Girl of the Golden West," will be the soloist with the Cincinnati Orchestra. This will be her first appearance in New Orleans.

The third of the regular series will bring forward Riccardo Stracciari, who made an instant New Orleans hit on his initial appearance last spring and won many warm friends for himself and his art; he will sing February 2. Frances Alda, of the Metropolitan Opera House, a popular favorite in New Orleans, and Charles Hackett, the new tenor of the Metropolitan Opera, will be the artists of the last concert of the regular series, scheduled for April 19; this will be a return engagement for Mme. Alda. Friday, night, January 9, Amelita Galli-Curci will reappear under Mr. Tarrant's management; this will be her third appearance in New Orleans. No visiting artist here has a greater number of admirers than Galli-Curci, not only in New Orleans, but in the Mississippi Valley, and they go to New Orleans by the hundreds from every town and hamlet to hear this singer.

March 3, Josef Hofmann, pianist, will give a recital. This will be a reappearance in New Orleans of this virtuoso. Mr. Hofmann's scores of friends have welcomed the announcement of his return engagement.

Record Dates for Reinald Werrenrath

On November 28, in Cleveland, Ohio, Reinald Warrenrath filled his twenty-third engagement in seven weeks in that city, and he recently was booked for six recitals in nine days, from the first to the tenth of December. Thirteen recitals and orchestral appearances have been booked

for the first month of the new year, one of them being the second public recital of the season in Boston, Mass.

Carl Hahn's "Trees" Endorsed

Carl Hahn's new song, "Trees," has been called one of significance and beauty. The composer recently received the following complimentary letter from Elizabeth De Bow-Thompson, a mezzo-soprano of the Methodist Episcopal Church of Glenside, Pa.:

My Dear Mr. Hahn:

I waited to reply to your very kind and interesting letter until I had sung your beautiful song. I have used it several times recently and cannot tell you how perfectly beautiful your setting of the poem is. At my recital in Baltimore I placed your song immediately after "The Cross" (Ware) and "The Americans Come" (Foster). It made a profound impression. The audience being a college one, was, of course, cultured and knew the poem, but few knew the music, and more people spoke to me afterward about your song and "The Cross" than of any songs on the program. I always speak of the composer and of the poet in my work and am so happy to do so in this case. I can do it this time with enthusiasm. Thanking you so much for your letter and for the personal help your song has been to me. Sincerely,
(Signed) ELIZABETH DE BOW-THOMPSON.

NEW YORK CONCERT ANNOUNCEMENTS

Sunday, December 7

New York Symphony Orchestra—Sergei Rachmaninoff, soloist. Afternoon. Aeolian Hall.
Fritz Kreisler. Violin recital. Afternoon. Carnegie Hall.
American Concert Course—Garrison, De Gogorza and Donahue, soloists. Afternoon. Manhattan Opera House.
Philharmonic Society of New York—Mischa Elman, soloist. Evening. Hippodrome.
Society of the Friends of Music—Guimaraes Novaes, soloist. Afternoon. Ritz-Carlton Hotel.
Yvette Guilbert. Song recital. Evening. Maxine Elliott's Theater.
Paolo Martucci. Piano recital. Afternoon. Princess Theater.
Music League of the People's Institute. Evening. Washington Irving High School.

Monday, December 8

Elshuco Trio. Evening. Aeolian Hall.
John Meldrum. Piano recital. Afternoon. Aeolian Hall.

Tuesday, December 9

New Symphony Orchestra. Evening. Carnegie Hall.
Rubinstein Club—Frances Alda, soloist. Evening. Hotel Waldorf-Astoria.
Lutz Quartet. Evening. Aeolian Hall.
Paul Reimers. Song recital. Afternoon. Aeolian Hall.

Wednesday, December 10

New Symphony Orchestra. Afternoon. Carnegie Hall.
Vera Janacopulos. Song recital. Afternoon. Aeolian Hall.
Evening Mail Concert. Evening. Carnegie Hall.

Thursday, December 11

New York Symphony Orchestra. Afternoon. Carnegie Hall.
Philharmonic Society of New York. Evening. Carnegie Hall.
Juliette Arnold. Piano recital. Afternoon. Aeolian Hall.
National Opera Club. Afternoon. Hotel Waldorf-Astoria.
Ferdinand Wachsman. Piano recital. Evening. Aeolian Hall.

Friday, December 12

Commodore Evening Musicales. Evening. Hotel Commodore.
Philharmonic Society of New York. Afternoon. Carnegie Hall.
Richard Buhlig. Piano recital. Evening. Aeolian Hall.
Maria Antonia. Piano recital. Afternoon. Aeolian Hall.
Verdi Club. Afternoon. Hotel Waldorf-Astoria.

Saturday, December 13

New York Symphony Young People's Concert. Afternoon. Carnegie Hall.
Ossip Gabrilowitsch. Piano recital. Afternoon. Aeolian Hall.
Jerome Rappaport. Piano recital. Evening. Aeolian Hall.
Nina Tarasova. Song recital. Evening. Carnegie Hall.

Sunday, December 14

New York Symphony Orchestra—Sophie Braslau, soloist. Afternoon. Aeolian Hall.
Philharmonic Society of New York. Afternoon. Carnegie Hall.
John McCormack. Song recital. Evening. Hippodrome.
Paulist Choristers. Song recital. Afternoon. Hippodrome.
Vladimir Dubinsky. Cello recital. Evening. Chalif Hall.
Germaine Schnitzer. Piano recital. Afternoon. Sixty-third Street Music Hall.
Waldorf Sunday Evening Musicales—Cecil Burleigh, soloist. Evening. Hotel Waldorf-Astoria.

December a Busy Month for Sparkes

Notwithstanding Christmas activities and her performances at the Metropolitan Opera House, December will be a busy month for Lenora Sparkes. Today, December 4, she gives a joint recital with Phillip Gordon, pianist, as the second number in the Premier Concert Course at Carbondale, Pa. On the 9th she will be soloist with the New Haven Symphony Orchestra, under the baton of David Stanley Smith, in whose oratorio, "Ode to St. Bernard," she created the soprano part when the work had its premiere at the North Shore Festival, Evanston, Ill., two seasons ago. On December 14, Miss Sparkes will be the soloist with the Philharmonic Orchestra of Gloversville, N. Y., and on the 28th she sings the soprano part in the performance of "The Messiah" to be given by the Mendelssohn Choir of Greensburg, Pa., with Bertram S. Webber conducting. A second performance of the Handel opus will take her to Reading, Pa., on January 26. The soprano will give her first New York recital at Aeolian Hall on January 9.

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Dec. 5—New York
10—Springfield Orpheus Club
26—Worcester Oratorio Soc.
"Messiah"
Jan. 6—Waterbury Choral Club
"Messiah"
13—New York Recital
Aeolian Hall
23—St. John, N. B.
26—Halifax, N. S.
"Golden Legend"
27—Halifax, N. S.
"Elijah"
28—Halifax, N. S.
Misc.
29—New Glasgow, N. S.
"Elijah"
30—Truro, N. S.
31—Amherst, N. S.
Feb. 1—Fredericton, N. B.
22—Schenectady Choral Soc.
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Chicago, Ill., November 15, 1919.—"La Quest de Dieu," from "La Légende de Saint Christophe," by D'Indy, had its first presentation by the Chicago Symphony Orchestra under Frederick Stock at the third pair of concerts of the season, October 31 and November 1. The soloist of the day was Josef Lhevinne, who played the Tchaikowsky concerto. Lhevinne's mastery of the piano is too well known to need comment here, but with more dash, impetuosity and his buoyant temperament the concerto could have been played with better results. His success with the public was, however, of such magnitude as to demonstrate that with few exceptions every one was well satisfied not only with the pianist but also with the orchestra, which gave uncommonly good support to the soloist. The big moment of the concert was reached with the splendid reading of the Brahms symphony in C minor. Nothing can describe the everlasting impression left by Stock and his men on all present by the superb reading of this symphony, which could not have been played better.

SPALDING GIVEN ROUSING RECEPTION.

Warm and hearty was the reception given Albert Spalding, who appeared for the first time in Chicago since his war activities this week as soloist at the Chicago Symphony Orchestra's fifth program. His brilliant rendition of the Dvorák A minor violin concerto deserved the rousing plaudits of the delighted audience and he scored heavily.

HUGE AUDIENCE ATTENDS KREISLER RECITAL.

Kreisler, the hero of the bow, played to an audience

which taxed the vast Auditorium including pits and stage when he reappeared on Sunday afternoon, November 2. Mr. Kreisler's program was exceptionally interesting and his playing, as ever, well deserved the hilarious attitude of the audience, which clamored for so many encores that by actual count the repetitions and added numbers were more numerous than the selections inscribed on the program. The concert was managed by F. Wight Neumann.

MUSICIANS' CLUB PRESENTS ARTHUR ALEXANDER.

The Musicians' Club of Women presented Arthur Alexander, tenor, at its first artists' recital of the season at the Blackstone Theater on Monday afternoon, November 3.

APOLLO CLUB BEGINS FORTY-EIGHTH SEASON.

Presenting Mendelssohn's "Elijah," the Apollo Musical Club, Harrison M. Wild, conductor, opened its forty-eighth season, November 3, at Orchestra Hall, before one of the largest audiences ever assembled for the Apollo Club concerts. Conductor Wild is to be highly commended upon the excellent work of his chorists who are equal to his every demand and respond with spontaneity, verve and enthusiasm. The club had for soloists two newcomers, Lois Johnston and Anna Imig, who sang the soprano and contralto roles, respectively. Miss Johnston accomplished admirable results and Mrs. Imig gave an excellent account of herself throughout the evening. The tenor part was sung by that sterling young artist, Robert Quait, and in the authoritative hands of Theodore Harrison the bass role received fine interpretation. Master Elwood Gaskell, boy soprano, sang the small part of the youth and the Chicago Symphony Orchestra members lent splendid support to the chorus.

PHI BETA SORORITY OFFERS SCHOLARSHIP.

The Phi Beta Sorority, Beta Chapter, offers to women students a piano scholarship, value \$100, in the Chicago Musical College. The scholarship may be held with any piano instructor on the faculty of the college. Application for entrance to the competition must be sent in to Winifred Murdock, Chicago Musical College, not later than January 1. The competition will take place Wednesday, January 7. Competitors must have reached the age of eighteen by or on January 1, 1920, and will be required to interpret their numbers from memory, which must be chosen from the following: Chopin—ballade, G minor, op. 25; ballade, A flat, op. 47; polonaise, A flat, op. 53; Liszt—"Au Bord d'une Source"; polonaise, E major; Hungarian rhapsody, No. 2; Hungarian rhapsody No. 12; Schumann—"Faschingsschwank"; op. 26; "Aufschwung" (fantasie-stucke, op. 12). While the competition is confined this season to piano students only, it is planned to extend it in future seasons to vocal, violin, and expression and dramatic art students.

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tesy of Wendell Heighton, the Trio Aeolienne—a new chamber music organization, the members of which are Richard Czerwonky, violinist; Bruno Steindel, cellist, and Moses Boguslawski, pianist. For its debut at the Studebaker Theater, on November 9, the organization played the Tchaikowsky trio in A minor and the one by Brahms in C minor. In these the trio met with considerable success, presaging many other appearances not only here but throughout the States, which will be booked by Manager Wendell Heighton. Bruno Steindel and Mr. Boguslawski were heard jointly in Dohnanyi's scherzo, op. 8, and Chopin's polonaise. Emma Patten Hoyt, a local soprano, assisted, singing two groups of songs, in which she had the able assistance of Isaac Van Grove, a master accompanist.

DEMAND FOR MME. ARIMONDI'S PUPILS.

Mme. Vittorio Arimondi announces the engagement of her pupil, Emma Morser, with the Boston English Opera Company. Miss Morser will sing the mezzo-soprano roles in the standard repertory of the company. Olga Kirly, lyric soprano, another pupil of Mme. Arimondi, has sailed for Italy, where she is to sing during the coming season.

Cecil Fanning Pleases in Recital.

After hearing Cecil Fanning's splendid recital at Kimball Hall, November 6, one wonders why this excellent artist does not appear more frequently in the Windy City. He counts many friends and admirers here and they were all present to assure him a warm welcome. With his lovely baritone voice, of which he is absolute master, also effective interpretations and thorough musicianship, Mr. Fanning completely won his way into the hearts of his listeners in a program comprising old Italian and French songs, the Loewe ballad "Archibald Douglas," four of his own poems set to music by Cadman, Mrs. Beach, Vanderpool and O'Hara, and songs by Yon, Rogers, Homer and De-Leone. H. B. Turpin accompanied admirably.

AMERICAN CONSERVATORY NOTES.

Ruth Ray, violinist and artist-pupil of Herbert Butler and Leopold Auer, made her professional debut in Carnegie Hall, New York, November 4, before an audience that filled the large auditorium. Miss Ray played an exacting program, proving herself an artist and receiving a cordial welcome. Another star seems to have been added to the American column.

MANY ARTISTS USING M. WITMARK'S SONGS.

Songs published by M. Witmark & Sons are constantly used on artists' programs throughout the country. Jane McConnell, contralto, used Clay Smith's "Sorter Miss You" at the Twilight Musicale at the Edgewater Beach Hotel, November 9. At the Minneapolis Symphony Orchestra concert of November 16, Finley Campbell, who will be the soloist, will use Arthur Penn's "Smilin' Through." This song and Victor Herbert's "Molly," W. Keith Gantvoort's "In Pillow Town," and Ernest Ball's "Dear Little Boy of Mine" and "Let the Rest of the World Go By" were numbers on the programs of Ambrose Wyrick when he sang at the Y. M. C. A. convention at Cedar Rapids, Ia., November 6 and 7. The Geranlen Trio used Arthur Penn's "Smilin' Through" at the fifteenth annual concert of the Men's Fall Festival Chorus for the benefit of the Cook County Sunday School Association at Orchestra Hall, Friday, November 4.

KRAFT WINS HONORS IN "MARCELLE" PERFORMANCE.

One of the chief features of the performance of P. D. De Coster's comic opera, "Marcelle," by the Service Club at Aryan Grotto Temple, Friday evening, November 7, and Saturday afternoon and evening, November 8, was the fine singing of the part of Lieutenant Dalton by Arthur Kraft. Every year the Service Club, made up of society members, presents a musical show for the benefit of Chicago charities, and for the past seven years Arthur Kraft has been called upon to sing one of the principal roles. With Zoe Kendall Ames, who sang Carmella, he carried off the honors of the evening on this occasion. The two act comic opera was written, staged and conducted by Percy De Coster, organist at St. Bartholomew's Church in New York City, and to him is due a large share in the success of the affair.

LARGE AUDIENCE ENJOYS CAROLYN WILLARD RECITAL.

Carolyn Willard's annual recital is always a source of joy and interest to her many friends, admirers and pupils, and thus when it took place on November 9, Kimball Hall held a large and very enthusiastic audience. In a most taxing program Miss Willard gave of her best, which means, clever, well thought out interpretations, admirable taste and style, musicianship, and above all intelligence, which disclose her the serious artist that she is known to be. Her technical skill and self control are such as to enable her to toss off the most intricate number with abandon and ease, and in such numbers as the Bach chromatic fantasie and fugue, D minor, she accomplished admirable work. The Liszt rhapsody and "Eclogue," a group of four Chopin numbers, and selections by Otterstroem, Debussy, MacDowell and Rubinstein were all de-

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livered with fine style and artistic taste and won her most hearty and well deserved plaudits.

GUNSTER SCORES AS LAKE VIEW SOCIETY SOLOIST.

An artist who should be heard oftener in Chicago than he has been is Frederick Gunster, the excellent tenor of New York, whom the Lake View Musical Society presented at its opening concert at the Parkway Hotel on November 10. There is much to admire in this artist's singing and he affords his listeners genuine pleasure. Charming and elegant were his interpretations of the four lovely French songs in his first group—Franck's "Panis Angelicus," Rene Rabey's "Tes Yeux," "Lamento" (Duparc) and Fourdrain's "Madrigal." His poetical feeling and excellent taste were brought out in the group of four Grieg songs which followed. No less exquisite was his singing of the songs by Kramer, Oley Speaks, Fay Foster, William Arms Fisher and William Reddick in his last group. Artistic finish, and taste, scholarly and sincere interpretations and admirable use and control of his sympathetic voice mark everything Mr. Gunster does, and these were greatly appreciated by the audience, who accorded him distinct and richly deserved success. At the conclusion of his last group he added Arthur Penn's "Smilin' Through" and Vanderpool's "Values," to the great enjoyment of his eager auditors.

MIURA AND THIBAUD OPEN KINSOLVING MUSICALES.

In selecting Tamaki Miura and Jacques Thibaud to open her Musical Morning Series at the Blackstone, Tuesday, November 11, Rachel Bussey Kinsolving chose wisely, for they attracted so many eager listeners that the capacity of the large ballroom was taxed and many heard the program from the adjoining room. Thibaud opened with the Lalo "Symphonie Espagnole," giving it one of those elegantly finished and masterly renditions upon which he has established his enviable reputation. The same applies to his playing of the group by Desplanes-Salmon, Rode-Thibaud and Pugnani-Kreisler and the Saint-Saens introduction and rondo capriccioso. Mme. Miura captivated her hearers especially in her second group—Gertrude Ross' "Fireflies," "Mother Machree," "Ay, Ay, Ay" (Vidalita) and "The Jewel of Asia," from "The Geisha." She also charmed with her lovely singing in the "One Fine Day" aria from "Madame Butterfly" and a Scotch song, "Within a Mile." The concert was a huge success for both artists and Miss Kinsolving as well. Isaac Van Grove, the accompanist par excellence, was a pillar of strength at the piano for Mme. Miura and added much to the enjoyment of the program.

WESTERVELT PUPIL MAKES PROFESSIONAL DEBUT.

Ethel Jones, a young and talented mezzo-soprano, who is indebted to Louise St. John Westervelt for her entire vocal training, made a most successful debut in recital at the Blackstone Theater on Tuesday afternoon, November 11. Miss Jones is a great credit to her excellent mentor, whose efficient training was reflected in everything the young singer did. Her program of modern songs was well built.

SECOND OF CENTRAL CONCERT COMPANY'S SERIES.

On Tuesday, November 11, the musical activities were numerous, yet the Central Concert Company drew with Maud Powell and Anna Case a large audience to the vast Medinah Temple. The stage settings, as ever, blended harmoniously with the gowns of the soloists and the canopy of flags commemorated Armistice Day—a silent tribute from the management of a glorious anniversary. Maud Powell, as ever a mistress of the bow, scored a huge success with the public and was compelled at the conclusion of each group to add several selections. Anna Case, ravishing to the eye, met also with the full approval of her listeners, who showed their appreciation by rapturous plaudits. She, too, graciously added many numbers to her printed list. Axel Skjerne presided at the piano for Miss Powell with whom he played especially well a new composition by the young deceased Belgian composer, Leken, and played adequate accompaniments for the violinist. Willem Spoor played the accompaniments for Miss Case.

WESSELS AND VOEGELI PRESENT LEVITZKI.

Mischa Levitzki held his audience spellbound throughout his entire program at Orchestra Hall, Tuesday evening, November 11, where Wessels and Voegeli presented him in his first recital of the season. Of the remarkable pianistic qualifications of this young genius everyone knows and it is needless to go into detail here. Suffice to say that all these qualifications were brought into full display throughout his program which embraced the Bach-Tausig organ toccata and fugue in D minor, the Gluck-Sgambati D minor melody, Schumann's "Etude Symphoniques," a group of Chopin, and Rachmaninoff, Moszkowski and Schulz-Evler numbers. He played many more at the request of the most exuberant audience.

NEWS ITEMS FROM BUSH CONSERVATORY.

The regular weekly student recital at Bush Conservatory, Saturday afternoon, November 8, in the Recital Hall of the main building was given by Harold Triggs, pianist, artist-pupil of Julie Rive-King. A novelty on the program was the first performance of a new suite for piano—"Four Impressions after Synge," by Harold Triggs.

Ebba Sundstrom and Ruth Bradley of the faculty of Bush Conservatory gave a program at the Edgewater Beach Hotel, Sunday afternoon, November 2.

The symphony orchestra of Bush Conservatory under the direction of Richard Czerwonky, head of the violin department, and formerly concertmaster of the Minneapolis Symphony Orchestra, holds its rehearsals every Wednesday morning in Room 607, Bush Temple Building.

The opera class of Bush Conservatory is under the direction of Louise Dotti, well known opera singer and coach. Mme. Dotti has had a brilliant career in opera, singing with Melba, the De Reszkes, Sembrich and other great stars, and is also the teacher of Cyrena Van Gordon, mezzo-soprano in the Chicago Opera Association. The class is formed for the serious study of opera roles and is open only to qualified students. "Faust" will be the first opera studied.

In connection with the remarkable growth of Bush Conservatory in recent years, it is interesting to note the numerous professional activities of its artist-students. The following are a few of the engagements filled by pupils of

(Continued on page 34.)

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Idelle Patterson, soprano, who had twelve appearances both as soloist and as a member of the operatic quartet at the New York Stadium concerts this last summer, was termed as "one of the most popular artists who appeared during the entire run of concerts." Miss Patterson achieved quite a feat when she was called upon, with but



IDELLE PATTERSON,
Soprano.

twenty-four hours' notice, to sing the role of Nedda in the performance of "Pagliacci," the title role of which was to have been sung by Anna Fittiu. Owing to the latter's indisposition, Miss Patterson was obliged to learn the role hurriedly, and when the evening of the performance came she won not a little of the honors for her artistic handling of the part.

A more recent success with which she met was in the production of "Pinafore" which was given in New York in honor of General Pershing. She sang the role of Josephine and created another favorable impression. On September 27, Miss Patterson and Max Pilzer, the violinist, appeared at Carnegie Hall in a delightful joint recital.

In spite of the fact that her summer engagements gave her no time for recreation and rest, the soprano, looking the picture of health, is ready to launch upon a busy winter season. Among her appearances will be a joint concert with Titto Ruffo at one of the Commodore Hotel Evenings, but that will not be her only appearance in the metropolis, for she has been engaged to sing at several of the prominent clubs during the early part of the season, dates of which will be announced later.

Miss Patterson is also being booked for an extensive tour through the South as a result of her success last season at the Orlando (Fla.) Festival, for which she has been re-engaged. Her trip will include some of the principal cities in North Carolina, Florida, Louisiana and Alabama. She will also be heard in the Middle West, having been booked for a concert at the Detroit Athletic Club and for an orchestral appearance in Chicago. Other important dates are pending.

A recent appearance in New York included that at the Sheepshead Bay Camp Fire, when Miss Patterson, as the guest of Police Commissioner Enright, sang for 1,000 policemen.

Haywood Demonstrates "Universal Song"

On November 6 Frederick H. Haywood demonstrated his Voice Culture Course at East Orange, N. J., with a class consisting of fifty grade teachers. Bertha Clement, supervisor of public school music, introduced Mr. Haywood as a pioneer in the work of presenting voice culture to the public schools. The demonstration covered the first three lessons of volume one of the instruction manual, Universal Song, after which Mr. Haywood stated his reasons for preparing his teaching material for use in the class room, the chief among them being the economy of time and money. Much enthusiasm was shown in the concise presentation of the supposedly complex subject, and an equal degree of surprise was manifested at the improvement in the quality of tone that was produced at the end of the forty-five minute period devoted to the work.

On November 17 Mr. Haywood was the guest of Warren F. Acker, supervisor of public school music, at Allentown, Pa. In the evening a demonstration was given at the Allentown Hospital Nurses' College with a class of sixty nurses. This institution has set a precedent that might well be followed by similar organizations, in establishing a compulsory two years' music course. Mr. Acker, who has charge of this course, is as progressive as the college, and music is fulfilling its real mission. It is strengthening the morale of the young ladies, whose entire work and life is given to lightening the cares of the sick and afflicted. They are learning to sing correctly, and their hour of music is something they look forward to with a certainty of finding relief and rest. Mr. Haywood's course was looked upon with much approval. It puts something within their reach that would be unavailable unless it were presented in a brief and concrete form and in class, individual work being quite out of the question.

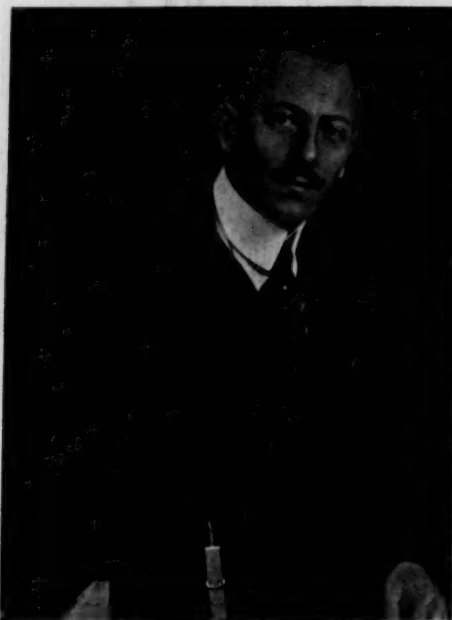
Bookings for Annie Friedberg Artists

Among the engagements which Annie Friedberg has booked for Mabel Beddoe are three appearances in "Elijah" and concerts and recitals in New York City, Philadelphia, Pa.; New Rochelle, N. Y.; St. Louis, Mo.; Chicago, Ill., and Milwaukee, Wis. Mario Laurenti appears

in Brooklyn twice this month, and in January he will sing in New York City and Boston. Edwin Hughes, another Friedberg artist, gave a piano recital in Aeolian Hall on November 4. Two appearances have been arranged for him with the New York Philharmonic Orchestra. In the near future he will also play at Columbia University and in Frederick, Md. Many dates have been booked for Neira Riegger, who is becoming quite a favorite soprano. Brooklyn, N. Y., and Schenectady, N. Y., are two of the cities in which Tilla Gemunder will appear soon.

Dr. Lulek a New York Acquisition

Dr. Fery Lulek, now a New Yorker after his years of service at the Cincinnati Conservatory of Music, where he taught thousands of vocal pupils, has made a place for himself in the metropolis very quickly, although his residence here dates only from last summer. Dr. Lulek's handsome residence studios on West End Avenue have become the center of buzzing pedagogical activity and his full classes represent vocal tal-



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DR. FERY LULEK,

Baritone, who gave a song recital in Aeolian Hall on November 24.

ent from all parts of the country. In addition to being a teacher of renown, Dr. Lulek also is a concert artist whose reputation in that field was acquired long ago. His recitals in Europe and America and his appearances with orchestra in this country are remembered pleasurably by all lovers of refined concert art.

Moreno to Present Attractive Program

Paul Moreno, a tenor who was heard in the metropolis last year a number of times, will give his own first New York song recital on January 30 at Aeolian Hall. Mr. Moreno is preparing a carefully selected program and is endeavoring to make it one of the interesting musical affairs of the season.

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Maia Bang Completes New Violin Method

Maia Bang, a Norwegian violinist, who came to this country last winter with Prof. Leopold Auer, has just opened her own studio in New York. Miss Bang is the daughter of His Excellence, Archbishop Bang, of Christiania, Norway. She has had a first class educa-



MAIA BANG,
Violinist.

tion as a violinist and is a thorough musician, receiving the best musical education available in Christiania and studying several years in Leipsic, graduating with honors. She continued her work in Paris, studying the Belgian and the French school of violin playing, and later became a pupil of Henri Marteau in Geneva. Her greatest achievement was reaching Petrograd in 1914 and becoming an ardent pupil of that great master, Prof. Leopold Auer.

Miss Bang has given concerts abroad with great success, among them one with the celebrated singer, Bergliot Ibsen, the daughter of Bjornsterne Bjornson and the daughter-in-law of Henrik Ibsen. Miss Bang has had the advantage of meeting all the great Norwegian composers and musicians, including Grieg, Sinding, Ole Olsen, Nissen and Grondahl. Mrs. Grieg offered to play her husband's violin sonatas for her.

The violinist was presented with a very fine Stradivarius violin and also with a wonderful specimen of a Tourte bow.

It has been demonstrated that Miss Bang has a special pedagogic gift and her interest is now directed more to teaching. When the European war forced Professor Auer to leave Russia and come to the United States, Miss Bang came with him to prepare pupils who were not advanced enough to study directly with him.

Miss Bang has just completed a new violin method, founded on Professor Auer's fundamental principles of violin teaching. She considers it of the utmost importance that the beginners should be led to know these principles as early as possible in order to advance along the real and sure road of violin playing. Professor Auer has written an introduction to her method and she has also received most enthusiastic letters about it from the great artists, such as Kreisler, Zimbalist, Seidel, Thibaud, etc. The method is now in course of preparation by Carl Fischer, the New York publisher.

Sapio Studio Activities Continue

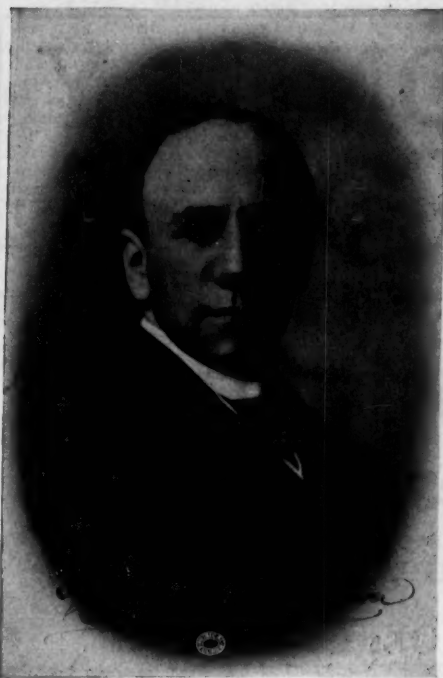
Rose Sigalli was called by impresario Gallo of the San Carlo Opera Company to sing the role of Santuzza in "Cavalleria Rusticana" at Syracuse November 18. Her

success with the public was instantaneous. The three local papers, Post-Standard, Journal and Herald, spoke highly of her dramatic and vocal talent, one of them saying "that her beautiful soprano voice at no time lost its sweetness, even when she reached her most powerful and climactic tones."

Aronson Back Again at Chicago College

As predicted in these columns a year ago, the association of Maurice Aronson, the distinguished pianist-pedagogue, with the Chicago Musical College, has proven one of utmost satisfaction to the institution as well as to himself. Maurice Aronson has entered upon the second season of his activity at the famous Chicago institution, and, judging from the fine reservations thus far made, he is likely to exceed his own brilliant record.

Mr. Aronson had already created for himself a dis-



MAURICE ARONSON.

tinguished position in Chicago prior to having received in 1903 a most flattering offer on the part of Leopold Godowsky, to join him in Berlin as his chief assistant instructor. While in Berlin and Vienna, his classes comprised students from the entire United States, from Russia, Poland, Austria, Italy, the Balkan States, Holland, England France and Scandinavia and since that time his name as an artist-instructor has assumed an international character.

In 1911, Mr. Aronson left Vienna to establish his own studios for advanced piano study in Berlin. A period of success followed until the outbreak of the war, when he was compelled to break up his artistic and beautiful home in Berlin and to return to this country, resuming private instruction. For a year he has been a prominent member of the piano faculty of the Chicago Musical College.

Although Maurice Aronson's record as a pianist-pedagogue is one of old standing with the readers of the *MUSICAL COURIER*, he has also been introduced to them lately as an exceptionally fluent writer on musical topics. His lucid and attractive style, his finely conceived critico-esthetical essays on Brahms and Tschai-kowsky, his writings on Chopin's "Eternal Miniatures" and on Liszt's entire series "Les Années de Pèlerinage," have created interest in musical circles and have

not only been read by piano students, to whom they appeal in particular, but also by musicians at large.

Not less favorably known is Maurice Aronson as an editor of piano music, having prepared for the well known old publishing firm of Schlesinger, of Berlin and Vienna, a library of classical and modern compositions that will find a wide circulation in this country once the ban on foreign imports is lifted.

Theodore Kittay Vito Off for Italy

Theodore Kittay Vito, tenor, who returned to New York after winning success in Porto Rico, Lima and Caracas, South America, as a member of the Bracale Opera Company, will sing during the present season in Italy. Mr. Vito's greatest success was earned as Pinkerton in "Madame Butterfly," the title role of which was sung by Tamaki Miura, the celebrated Japanese prima donna.

Of his essayal of that particular part, the *El Nuevo Diario* of Caracas said: "Theodore Kittay Vito possesses a voice of a very grateful quality and was excellent in the part of Pinkerton." The *El Universal* of the same city spoke of his work as follows: "Theodore Kittay Vito sings with great emotion," while *La Tradición* of Lima, dated September 15, wrote: "Tenor Kittay Vito was vigorously applauded and is the superior of the tenors of the company."

While in Porto Rico the artist sang for several thousand prisoners and was presented with a handsome cane as a token of appreciation. Mr. Vito will return to America probably at the end of the present season. He is well known in this country through his associa-



THEODORE KITTAY VITO,
Tenor.

tion with the Boston National Grand Opera Company, the lamented La Scala Company of the Pacific Coast, in addition to his connection with the Sigaldi Company of Mexico.

Gorno to Be Heard in Ensemble

Romeo Gorno, the eminent concert pianist and teacher of piano at the Cincinnati College of Music during a period covering more than a quarter of a century, will often be heard in ensemble with other members of the College of Music faculty during the season 1919-20. At the first concert (date not yet decided) a novelty will be performed. It is the intention of Mr. Gorno to produce at least one work by an American composer at each concert.

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NOVEMBER and DECEMBER Dates on Autumn Tour in England include

Nov. 6—Hanley	Nov. 19—Birmingham	Nov. 29—Middlesboro	Dec. 11—Preston
" 8—Liverpool	" 22—Oxford	Dec. 1—Leeds	" 13—Reigate
" 10—Huddersfield	" 24—Glasgow	" 3—Leicester	" 16—Sailing from
" 12—Bradford	" 25—Edinburgh	" 4—Nottingham	Southampton for
" 13—Halifax	" 26—Newcastle	" 6—Cardiff	New York
" 15—Hull	" 27—Sunderland	" 8—Bristol	

CHICAGO

(Continued from page 31.)

the conservatory this season: Hazel Silver, soprano, is a member of the quartet of the Lake Forest Presbyterian Church. Clay Hart, tenor, sings in the quartet of the First Methodist Church, Oak Park, and is also a member of the Monarch Quartet. Harold Triggs, pianist, is on the staff of the Q. R. S. and has made many records which have had a wide circulation. Gladys Swarthout, soprano, won great success last season in the leading part of "Sunshine," and is well known in local musical circles, both for her own work and that done in connection with her sister, Roma, in duet singing. Ralph Leo, baritone, was soloist last Sunday at the Evangelical Lutheran Church. Ebba Sundstrom, violinist, appeared recently in recital at the Edgewater Beach Hotel. This is the sixth date for Miss Sundstrom in the last month. Helen Hovey Daniel, soprano, was soloist during the summer months at the Highland Park Presbyterian Church, and has several dates booked for the season. Ada Tilley is the soprano of the Hyde Park Baptist Church quartet.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College School of Acting, directed by Walton Pyre, presented the four act comedy, "Between Two Loves," in Ziegfeld Theater, Saturday morning, November 8. The cast comprised the following: Walton Pyre, Wayne L. More, Rebecca Bandy, Mildred Mayes, Ethel Martin, Weldon Whitlock, Susannah Richardson, Jane Sloan, Florence Lagoni, Margaret Maloney, Helen Jean Fisk, Leona Lotz and Bernice Frankel.

George H. Roth, student of the voice department, has been engaged as soloist with the Cincinnati Symphony Orchestra for its first concert in December. He appeared last Sunday at the Edgewater Beach Hotel in a program of songs.

ROSE LUTIGER GANNON A BUSY ARTIST.

Rose Lutiger Gannon, the prominent Chicago contralto, has been greatly in demand in concert. She sang October 29 at Richland, October 30 at Geneva, and October 31 at Stoughton, Wis. She is scheduled to appear in recital at Geneseo, Ill., November 6. Two of Mrs. Gannon's pupils, Ruth Nuss and Edna Wilson, sang last week at the Hamilton Club and at La Porte, Ind.

ORCHESTRA'S NEW CELLIST MAKES DEBUT AS SOLOIST.

Although well known in the East, Joseph Malkin, the new first cellist of the Chicago Symphony Orchestra, was heard here for the first time as soloist at the November 7 and 8 concerts. Through his artistic rendition of the Lalo concerto, Mr. Malkin made a deep and lasting impression.

STURKOW-RYDER'S "IMPS" ARRANGED FOR TRIO.

"Imps," by Sturkow-Ryder, has been arranged for trio and is being played by the Shirley Trio, of Denver, Col.

NOTES.

The Swift & Co. combined choruses presented a concert, Thursday evening, November 6, at the Swift Club, for the benefit of the Edward Sanatorium. The Swift Male Chorus, in particular, was quite active last season and expects to continue its work this year by giving concerts at various Chicago churches.

Carl E. Craven, tenor, gave a program for the Southern Woman's Club at the Blackstone Theater, November 13. Agnes D'Avril, contralto, an artist-pupil of Mr. Craven, has been engaged for the New Orleans French Opera Company. Alfred Cushing, another artist-pupil of Mr. Craven, is to be baritone soloist in the Emmett Briscoe Company. Mary Camp-Twyman, soprano, and Mr. Craven's artist-pupil, appeared as soloist for the New Hampshire Colony Club at their annual dinner at the Auditorium Hotel, October 31.

JEANNETTE COX.

Another Max Gegna Success

On September 13th, Max Gegna appeared with Tina Tarasova in Carnegie Hall, New York, and played compositions by Russian and French composers, at which time the critics recognized him as one of the first class cellists because of his sweet and mellow tone and fine technic. After his appearance Mr. Gegna was re-engaged for two additional dates with the singer for October 19th and November 22. He was also engaged by Lazar S. Samoiloff for twelve concerts in and out of New York.

Max Gegna's work with Miss Tarasova on October 19th was an overwhelming success, for he was recalled six times and was obliged to give several encores. On November 19th, he played at the Metropolitan Opera House, Philadelphia, and on December 6th he will be heard in Boston.

May Porter Rapidly Convalescing

May Porter, of Philadelphia, is rapidly convalescing from a serious illness which developed suddenly while she was spending the past summer in Maine. At the advice of her physician, she will not resume all of her many musical activities and has relinquished for this season the leadership of several musical organizations of which she was the director, notably The Cantaves, Philomusical Club Chorus, Swarthmore Club Chorus, Choral Club of the Business Women's League, and the Choral Club of the Y. W. C. A. of Germantown. With continued improvement in health, Miss Porter expects shortly to return to her accustomed place in St. Paul's Church, where for the past six years she has been organist and director of the choir.



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GREENWOOD, IND., IS TO HAVE

ANNUAL COMPOSERS' FESTIVAL

Grace Porterfield Polk, the Composer, Tells of \$75,000 Fund Left by Father-in-Law for the Development of Community Music in His Home Town—Believes It Unwise for Two Artists to Marry—Her Interesting Career

Despite the fact that the writer and Grace Porterfield Polk sat overlooking the roofs adjacent to the Hotel Astor, the conversation was by no means "high-brow." Mrs. Polk is an exceedingly talented and clever woman but one who has much of the human in her general make-up. She radiates happiness! And the secret of that is, perhaps, because she has had an unusually happy home-life.

"I spent about a year in the concert field," she told the writer, "before I met my husband and married. That was fourteen years ago and we have been ideally congenial

bands, he did not object to it and has constantly encouraged me. In the way of getting my compositions placed with publishers, I couldn't have bucked up against some of them, if it had not been for him. And do you know I have come to realize that most of the critics of publishing houses must be foreigners, because they always want to smother the spark of Americans. They either want to change the music or re-write the lyrics, likening themselves to the policeman who has to arrest someone to earn his money. I have had all kinds of funny experiences, but fortunately, I could afford to go through with them. How is it with those who can not?"

"This brings me to the point that I would like to be the main reason for this interview. When Mr. Polk's father died, he left \$75,000 to be spent toward the development of community music in our home town of Greenwood, a little suburb of Indianapolis. Already we have started a large community house in which an organ and several pianos will be installed. It will also have room for a

gymnasium and library for the boys and girls, as well as club rooms, and we are hoping to dedicate the building early in December. During the arrangement of these plans, it suddenly dawned upon me that it would be just the thing to hold a composers' festival there once a year. No, nothing like Lockport, although it will be really American! I don't want to have it called a composers' convention, either. We shall invite, however, some of the greater of the native composers, like Carrie Jacobs Bond and Mrs. H. H. A. Beach, to be present and to talk and give, perhaps, a program. The main thing will be the advantage offered the younger composers to associate with the more seasoned of the profession. To meet real artists! These composers' festivals will be held once a year and we are hoping to hold our first about the latter part of next May. And the festivals will not be an expense to the young composers!

"We will commence by holding a state contest for composers. And, of course, we will begin in the Hoosier State, although we plan to have similar contests in all of the States. A prize will be offered for the best two compositions, because we feel that the folk song should also be developed and given the proper chance. These contests will be only for those who have never had their works published, although we may be able to help others in publisher's difficulties."

"How long have you been composing, Mrs. Polk?"

"I brought out my first songs the year America entered the war. Owing to the conditions existing, I did not try



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GRACE PORTERFIELD POLK,
Composer.

ever since. No, he is not an artist but a level-headed business man, thank goodness! I do not believe it wise for two artists to marry. Too much temperament in the same family is not good."

"But you don't seem a bit like a temperamental person," exclaimed the visitor.

"Well, maybe, that's because I don't consider myself an artist. I sing now only for the pleasure that it gives me and to further my composition work. Has it ever occurred to you, though, that temperament is an excuse for bad temper and disagreeableness? And it is so easy to cultivate, if one gets the notion.

"Well, after my marriage," she continued, "my husband wanted me to go on with my music. Unlike other hus-

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ANNA FITZIU	ARTHUR RUBINSTEIN
AMELITA GALLI-CURCI	ROSITA RENARD
MARY GARDEN	ANDRES DE SEGUROLA
LEOPOLD GODOWSKY	JAMES STANLEY
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to advertise them but merely sent hundreds of copies to friends all over the country with the request that they gave a benefit tea for the Red Cross and sell the copies. I understand that one copy did not sell for less than a dollar and I was able to turn in the sum of \$2,000 to the Red Cross.

"Since I have been in New York, I have had Carl Fischer take over everything. I am specializing in children's songs and this house will bring out a book of them. Then, too, during my stay here I have been coaching with Oscar Saenger."

"Are you thinking of returning to the concert stage?"
"No, I am just keeping my music up because I love it. We do considerable traveling and wherever I happen to be I study. I do a little recital work again but only to push my songs. You see, I write the words, as well as the music, and those who know me see individuality sticking out in all the songs. By the way, do you know that one of my compositions, "We Sing to You, America," was used on the program of the National Sing Day, on November 11. The number is dedicated to the National Federation of Music Clubs. Very recently this organization made me a member of the board in charge of junior extension work, and, as we spend our winter in Miami, Fla., I shall be interested to work along these lines in the Children's Club there. The president is a little girl of thirteen and the older people are only admitted into it as associate members. Incidentally, the club is the principal one in town."

"There were two things that I wanted to do while in New York this last trip—sing for the men at Sing Sing prison, and down in the slums. Why? Because the audiences are not so hard to please and the response is genuine."
But for some reason or other, the writer didn't hear whether Mrs. Polk accomplished this desire. What does it matter, after all, except, perhaps, to those unfortunate ones? Mrs. Polk still remains the wholesome, generous woman that she is. A woman who's ideal in life is to give the struggling ones a helping hand.
J. V.

"A TRUE ARTIST TODAY MUST
DO THE WORK OF THREE,"
SAYS MAY PETERSON

Art Is Quite Different from What It Used to Be—Program Arrangement the "Bête Noir" of Most Artists

May Peterson, who sang at the Tacoma (Wash.) Stadium on August 2, when interviewed there as to how she made a program, replied:

"That is a question that is uppermost in the mind of every conscientious musician; in fact, it is the bête noir



Illustrated News

MAY PETERSON,

Metropolitan Opera soprano, who started her fall season with an appearance at Grinnell, Ia., on October 3. After filling her engagements in that vicinity, she left for a Southern tour which embraced Petersburg, Va.; Roanoke, Va.; Newport News, Va.; Rocky Mount, N. C.; Raleigh, N. C.; Savannah, Ga., and other cities, most of which were re-engagements, her previous appearances there having been phenomenal successes. The present season will be an exceedingly busy one for this deservedly popular artist, who has won many admirers as far West as the Pacific Coast.

of all of us and the one phase of musical life which is a constant source of work and worry. A column was recently run in the MUSICAL COURIER which essayed to point out from a critical standpoint the deficiencies in various programs that had been rendered on the New York concert platform during the past season. The idea was an excellent one, and, if persisted in, artists might gain many valuable hints and much information therefrom. Yet, however, deficiencies there might be in a program that may have taken the artist not hours nor days to arrange, but literally weeks and months to prepare!"

Miss Peterson talked charmingly about her work in the concert field, and also of present operatic requirements. "Our art today," the singer declared, "is very different from what it used to be. A true artist today must do the work of three in former years, when the standard for versatility was the shining of one particular star, with an indifferent cast, in a few special roles."

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With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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Marie Louise Todd Resumes Work

Marie Louise Todd, the well known teacher of piano, has taken up her residence for the winter at the Hotel Commodore. Miss Todd has also resumed teaching at her Steinway Hall studios, where, in addition to her regular teaching, she has also classes in ensemble playing,



MARIE LOUISE TODD,

Pianist and teacher, who was a pupil of William Mason and Rafael Joseffy. Miss Todd returned to do some special work with Joseffy and incidentally took the last lesson given by him. After the death of the master, she wrote an interesting article on that lesson which was published in the Musical Courier of June 30, 1915. She has in her possession valued testimonials from both teachers.

a branch of the work that is enthusiastically entered into by many of the older pupils, both of New York and Mt. Vernon, where Miss Todd has another large class of pupils. A number of advanced pupils are teaching themselves with successful results, and Ethel Bryant, a talented young woman, was recently elected chairman of the music section of the New England Women of New York.

Miss Todd was recently re-engaged to take charge of the interpretation class of the instrumental section of the Westchester Women's Club of Mt. Vernon and in addition she is busy with a large class of piano pupils at Brantwood Hall School, Bronxville, N. Y.

Old Favorites Enjoyed at Rivoli

Old-time songs, favorites of years ago, still hold their place in the hearts of the public. Betty Anderson, a product of the New School of Opera, has proved it by winning three successive weeks' engagement at the Rivoli Theater, where a week is the generally unbroken rule. Her dainty blonde personality, clear enunciation and a mellow soprano voice have won the audiences, but more than all, it has been her sympathetic rendition of the favorites of our younger days.

Hageman's Songs in Demand

Paul Althouse and Rafael Diaz, two young tenors of the Metropolitan Opera, are using Richard Hageman's songs on their concert tours. Rafael Diaz placed Richard Hageman's new song, "At the Well," on all his programs during his recent concert tour, and its success was everywhere most gratifying.

Paul Althouse has been singing Mr. Hageman's "Do Not Go, My Love," on his recital tour, and in a note to the composer Mr. Althouse says he "is singing it at about seventy-five places and everywhere it is tremendously effective, usually having to be repeated."

Amparito Farrar, is another popular young touring American artist who is singing Mr. Hageman's compositions. She, too, has written Mr. Hageman of the hearty

welcome his songs, "At the Well" and "Do Not Go, My Love," received wherever sung.

Althouse with Oklahoma Apollo Club

Oklahoma City, Okla., November 5, 1919.—Paul Althouse, Metropolitan Opera tenor, assisted at the piano by Powell Weaver, was heard at the concert of the Apollo Club, Edgar M. Cooke, director, on Monday. The artist's selections follow: "Crying of Water," Campbell-Tipton; "King of Ireland," Foster; "Smilin' Through," Penn; "The Blind Ploughman," Clarke; "Celeste Aida," from Verdi's opera; "Do Not Go, My Love," Richard Hageman; "My Heart's Country," Clarke; "The Bitterness of Love," Dunn, and "Christ in Flanders," Ward-Stephens. Mr. Althouse's superb art served to impress the audience at once and he was the recipient of a most deserved demonstration of approval.

The club's selections included "Cavalier's Song," R. Werrenrath; "Beauteous Night," Offenbach, and "Forest Harps," Scholz.

"Values" a Valuable Repertory Addition

Mary H. Lyding, of Chicago, has written M. Witmark & Sons that she considers Frederick W. Vanderpool's

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One can listen long to such a voice.

—W. J. Henderson, in New York Sun.

Concert Management: MUSIC LEAGUE OF AMERICA, 1 West 34th St., New York

"Values" a genuine inspiration and shall be very happy to use it on her programs.

Henry Gurney, of Lansdowne, Pa., thinks the same song is very finely written, and Ann Luckey, in Biarritz, France, writes that she has been singing "Values" every evening for several months and always with splendid results, the response being such as so splendid a composition demands.

Other opinions follow:

Harry Schultz, of Okmulgee, Okla.: "I sing and teach 'Values' with genuine pleasure as well as other of your splendid compositions."

Helen Thompson, of Hollywood, Cal.: "I like it very much and have used it, also several of your songs. There is a human appeal in every one."

William G. Moore, of Philadelphia, Pa.: "'Values' I consider an excellent song and have no doubt that it will be used in filling out many programs."

F. L. Rettie, of Montreal, Can.: "I appreciate both the words and music of that charming song for any artistic singer. I shall certainly recommend it to my musical friends and take the first opportunity of letting the public also appreciate its value."

Edna F. Clark, of Millersburg, Ohio: "I have often wished to thank you for its help and beauty. The words are fine, but I am

particularly grateful for the help and support of the accompaniment, with its rhythm and rich chords. The melody in it alone always gives keen pleasure. In it you have given the musical world a hit of beauty."

A. C. James, of Poughkeepsie, N. Y.: "I am so glad that it is written for low voice, for my voice is very low and I sometimes find it difficult to get songs of this nature."

Mrs. N. Corey, of Detroit, Mich.: "I like and have taught your song 'Values' and have had it since publication."

N. William Knudsen, of Provo, Utah: "The words are so full of meaning. It is short, but what strikes me is the harmony used in the accompaniment."

Lydia L. Guth, of St. Louis, Mo.: "Your song is a wonderful number and shall be one of my leading numbers during the coming season."

Eva May Pike, of Lynn, Mass.: "It is a song that will be popular with truly musical people. It is a song that must be interpreted well, and only an artistic singer can do that. Frankly, I like it, and I believe it becomes more pleasing as it becomes more familiar."

Pearl A. Merrill, of Santa Barbara, Cal.: "I have found it of exceptional value and am using it in teaching and also have included it in my repertory. It is one of those rare songs that reaches the public and leaves a taste for more. Satisfying in other words."

Robert W. Douglas, of Libson Falls, Me.: "I like Mr. Vanderpool's songs better than any of our modern American composers. He is quite a wonder."

Warren H. Galbraith, of York, Pa.: "I have greatly enjoyed examining this song, which I am glad to say possesses attractive lyrics and, in its composition, strong characteristics and much originality. The melody fits the words and it should inevitably arrest and hold the interest alike of the musician, the music lover and even the casual listener. In a word, it is good."

William F. Stoneburner, of Northampton, Pa.: "It is a splendid composition, a valuable addition to any singer's repertory and is bound to bring the composer continued recognition for his offerings to the musical world."

Anna L. Dwyer, of Brooklyn, N. Y.: "I have turned 'Values' over to my baritone partner."

Judson House Engaged for St. Bartholomew's

Every singer in New York knows Saint Bartholomew's Church ("the church that Vander-built") and that to become a soloist in the famous choir there is a splendid thing. Judson House, tenor, a Miller Vocal Art-science and artist pupil of Adelaide Gescheidt, who has just returned from three years' service with the A. E. F., 27th Division, has secured this coveted position. Mr. House was successively tenor soloist of Marcy Avenue Congregational church, and Sumner Avenue Baptist church, both of Brooklyn; then of Chester Hill M. E. Church, Mt. Ver-



JUDSON HOUSE,
Tenor.

non, and of the First Congregational Church, Montclair. Mr. House filled many important and exacting engagements in concert and oratorio under the management of Foster & David before joining the army. He has the record, when but twenty-one years old, of singing "The Messiah" three times in less than twenty-four hours. He is rapidly booking engagements for concert, oratorio, and recitals for the impending season.

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Its Influence on the Development of Music—About the
New Hackett Records

Listening to an argument between two prominent musicians as to the causes responsible for the amazing development of musical appreciation in this country, what impressed the writer as interesting was the contention, which is supported by facts, of the phonograph's part in spreading music throughout the land. Both of the musicians were loud in their praises for the influence of this musical instrument—for there seems no doubt that the phonograph has taken its place as such.

One of the musicians described the development of a young friend of his in musical appreciation; told most entertainingly a story of this young man's progress from an interest in "popular" music to a positive demand for compositions of a better sort. And as he went on with his tale it became apparent that on the hillside and in small communities, where great instrumental and vocal artists may not be personally heard, the phonograph is performing a genuine service in music's cause.

Not that there is any less desire to hear the "popular" pieces of the moment. That desire will always exist. But the better music, sung and played by distinguished artists, is steadily gaining a larger following. As a factor contributing to the development of music in the United States we must concede to the phonograph its place—and it is an important place.

With an audience totalling millions in our land, the phonograph records of artistic quality have an unlimited field. Compositions that were only mildly interesting to this audience a few years ago are now established favorites. The orchestra is taking its place alongside the individual artist, and gradually there has come a positive demand for the newest and best music by musicians of the highest rank.

Among the latest "new" record-making artists who have gained instantaneous favor in a noteworthy degree is the American tenor, Charles Hackett. This is not surprising, for after his success last season with New York's Metropolitan Opera Company it was inevitable. There was considerable competition among the leading phonograph companies for the services of this unique artist, which the Columbia organization secured.

An indication of the care with which recording is now being performed is shown in the fact that not until October were the first records of Mr. Hackett placed before the public. No doubt they might have been prepared for release last spring, but the insistence upon quality prompted both the Columbia and Mr. Hackett to proceed with that leisure which is one of the factors for producing most satisfying results.

It must have required infinite patience to reproduce two such admirable records as Mr. Hackett's "Ecco Ridente in Cielo," from "Il Barbiere di Siviglia," and the "La Bohème" aria, "Che Gelida Manina." Every florid phrase in that first air comes forth from Mr. Hackett's record with the same clarity which is to be heard when he sings in a Metropolitan performance. What labor must have been involved in attaining so splendid a result!

It has been said, frequently, that Charles Hackett is a "virtuoso" tenor. If the word as applied to a singer is unique, it is nevertheless true, for nowhere is virtuosity more essential than in the execution of this "Il Barbiere" air. Every note in the rapidly sung phrases comes forth from Mr. Hackett's record with undeviating distinctness; and each word is perfectly heard. To those who have heard this artist sing this difficult composition in a Metropolitan performance the reproduction must impress as an achievement worth while. For there is a faithful preservation of the Hackett tone quality—which is an essential thing.

Turning from the "Barbiere" air to the "Che Gelida Manina," there is fresh evidence indicating the infinite pains which must have been taken to produce records that are "true to life," because the character of each—so different from the other—has been astonishingly maintained. Where lightness of tone and grace of style are the requisites of the one, there is in the "La Bohème" record all the necessary breadth which the hearer craves. A singer, one discovers who adapts his voice and art to the demands of the moment in a most satisfactory way.

With the Metropolitan Opera season now under way it will not be immediately possible for residents of other cities than New York to hear this tenor in person. Until the spring, when his concert tour begins, the phonograph must carry across the country his singing messages. And they will find a cordial welcome and stimulate the existing interest to hear the tenor, for they are the advance messengers of what he has personally to give.

Berumen Plays with Duo-Art Piano

An interesting concert was given recently by Ernesto Berumen, the pianist, Mario Rubinoff, tenor, and the Duo-Art piano at the Duo-Art Salon in Aeolian Hall, New York. Mr. Berumen delighted the audience with his artistic playing, and among other compositions presented a ballade by Ponce, "May Night," by Palmgren, and Frank La Forge's "Valse de Concert," dedicated to the pianist. The most impressive feature of the program was Mr. Berumen's rendition of the charming "Canzonetta" by Schuetz, the Duo-Art playing the same number immediately after and giving such a perfect reproduction that the audience was astounded at the striking similarity.

Mr. Rubinoff was heard to advantage in songs by Bemberg, Massenet and La Forge, accompanied by Rosamond Crawford, a talented young pianist. His second group, which consisted of songs by two distinguished composers—Cadman and La Forge—was accompanied by the Duo-Art piano.

Rose to Give Second New York Recital

Maximilian Rose, the young Russian violinist, who made a pronounced success at his first New York recital last season before a sold out house at Aeolian Hall, will give another recital this season—Sunday evening, February 29, at Carnegie Hall—when he will present a very interesting program.

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OPINIONS OF THE PRESS

Dittlers Please New Londoners

Mr. and Mrs. Herbert Dittler, violinist and pianist, respectively, recently gave a recital in Vocational Hall, New London, Conn., which was attended by a very large audience. Besides his program numbers, Mr. Dittler was obliged to give five encores, and together with Mrs. Dittler rendered Mozart's sonata in E minor. The local press speaks as follows of this concert:

Each of the artists showed remarkable technique and the results of training in their work. Mrs. Dittler, who was formerly Mary Chasey, and well known to all the audience, accompanied her husband and proved an ideal accompanist. The two numbers which she played alone, "Reflets dans l'eau" by Debussy and the etude by Liszt, were wonderfully well executed.—New London Telegraph.

The first number was the Mozart violin sonata in E minor. The musicians were greeted with prolonged applause. Mr. Dittler had played but the first bars of the sonata when the audience were made aware that they were listening to an artist of unusual caliber. Mr. Dittler is of the French schools. He displays the brilliance, the nuance, the clean cut phrasing and the amazing surety and justness of intonation that mark this school.

Mrs. Dittler . . . has gained in breadth and depth since she was last heard here. Her clean cut finger work marked the Mozart, Couperin and Gluck numbers. In the Debussy "Reflets dans l'eau," introduced to American audiences by Ignace Paderewski, her style was entirely different. By skillful use of the pedal and superb technique she conveyed exactly the feeling of this little impressionistic composition, "Reflections in the Water." In the Liszt etude and the Paganini-Kreisler prelude and allegro, she played with surprising power, still with relaxed hand and arm, drawing out the tone, never once hitting the piano as was the custom of the later disciples of Liszt.—New London Evening Day.

Laska Sings with Sincerity and Truth

Elda Laska was one of the soloists who appeared at the West Orange, N. J., High School Auditorium on November 18 at the concert given for the benefit of the Ridgeview Community Club. The contralto sang three groups of songs and also the Prison Scene aria from Meyerbeer's "Le Prophete" with Walter Ames, and was given a very hearty reception by the audience. In reviewing the concert the Newark Evening News extolled the young singer as follows:

Gifted with a voice of true contralto quality, Miss Laska sang a dozen songs and so pleased her hearers that they induced her to add a couple of encores to her list. So fully does she enter into the spirit of the lyrics she essays, so capable is she of expressing contrasting moods and so clear is her diction that the significance of a song is enforced by her interpretation.

Proof follows in the accompanying extract, culled from the Newark Sunday Call, that Miss Laska met with the same success at a Newark recital:

Her selections were well chosen to show the beautiful quality of her voice (which is a rich and mellow contralto) and her ability in dramatic interpretation. . . . In all her numbers Miss Laska sang with sincerity and truth, giving a meaningful expression to every emotion called for by the poet and composer. . . . She was three times recalled to give additional songs.

Melvina Passmore Scores at Lockport Festival

Miss Passmore, whose beautiful coloratura soprano voice has been heard frequently at concerts, festivals, and at Oscar Saenger's studio, where she has been studying for several seasons, won a host of new admirers for her art when she appeared at the Tuesday evening concert at the Lockport Festival, September 2. Prof. Robert A. Bartholomew wrote the following for the Lockport Union-Sun:

Melvina Passmore, a coloratura soprano, sang two groups of songs, and her closing number, "O Come Hither," by Bainbridge Crist, was a triumph of artistry. She uses a most exquisite pianissimo, over which she has absolute control even to the extreme

high register of the voice. Miss Passmore sang songs by Maley, Mana-Zucca, Spross, Denamore, Cadman, Thayer and Crist, contributing as an encore "The Piper Hears the Summer Calling," by Mary M. Howard, the well known critic of Buffalo, who accompanied this number. The composition, which is still in manuscript, is a delightful bit of writing, as was attested by the close attention given the singer by the audience during its rendition. Miss Passmore's fresh, young voice, so sweet and flexible, her admirable breath control enabling her to sustain easily the longest phrases, and her winsome personality made her a favorite with the audience, which gave her most cordial approval.—Lockport, N. Y., Union-Sun, September 3, 1919.

Stracciari Impresses Toronto

Riccardo Stracciari, the baritone, recently made his first appearance in Toronto, Canada, and that he conquered the music-lovers of that city, as he does wherever he appears, is evident from the tone of the press in commenting upon his recital. The following extract is from the Toronto Mail and Empire of November 2:

The concert served to introduce to the city a splendid baritone, who may be said to be firmly established here. Mr. Stracciari is a member of the Chicago Grand Opera Association and is only just commencing to court a larger public on the continent, which he will undoubtedly find. He is the possessor of a magnificent baritone. It is a big voice, so big that one almost expects at first to find it heavy, but the artist soon proves that he can secure perfect effects in songs calling for the most delicate treatment. The quality of Mr. Stracciari's baritone is unusually pleasing, velvety and filled with rich color. He sings the melodious Neapolitan folksongs gorgeously. . . . He exhibited dramatic intensity in his first group of songs, and in addition to having the full, flowing, emotional qualities of the Italian school, he also displays a nice sense of humor. It was exhibited in "Bon Jour, Suzon" (Delibes) as well as in "Largo al Factotum," from "Barbiere di Siviglia." It was in the Rossini number that one saw the artistic skill of the artist exhibited. Few singers with voices naturally as sonorous as Mr. Stracciari's could have got as much out of the greatest of all "patter" songs.

Hastings Sings in Admirable Style

George Hastings made numerous admirers by his excellent work when he sang the baritone selections in Verdi's Requiem at the recent Maine Music Festival. According to one of the critics who attended the event, "his voice is round and full, yet well modulated; his diction is (Continued on page 42.)"

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LONDON

(Continued from page 5.)

tion by the public was very enthusiastic and the composer, who conducted the orchestra for Felix Salmond's splendid performance of the solo part, was warmly greeted. Time will tell, however, whether this cello concerto is to remain before the public or follow into comparative neglect as so many other works of Elgar which once were well received.

NOT FOR LUCAS.

Thamar Karsavina, one of the leading female dancers of Diaghileff's popular Russian ballet, has given London her opinions on the merits of music and the ballet. She thinks the great masters "would have applauded any successful attempts to render their works, where feasible, in terms of dance." So far she is tripping cautiously across safe ground. But she continues: "Schumann, I'm sure, would love the ballet 'Carnival.' I say that Schumann would not love the ballet 'Carnival.' If Schumann's poetical fantasy for the piano sounds right when played by a good pianist, it certainly sounds all wrong played by a dance orchestra to the accompaniment of distended legs, gyrating arms and fluttering draperies. The music becomes stiff and rhythmically heavy. It ceases, in fact, to be Schumann's 'Carnival.' Another ballet performed by the same troop of dancers has a string of Chopin compositions as an accompaniment. Those 'ethereal dances by what ethereal streams,' as Poe puts it, become physical to the eye and the music itself seems to lose its aroma and become physical too when scored for the dance orchestra. I have no quarrel whatsoever with dancing as dancing, but I must oppose the pretensions of those dancers who claim the power of adding an interest to good music. They may be able to provide interest for those who are not musically strong enough to follow the great composers. It is nothing less than stupid to say, however, that Beethoven, Chopin, Schumann are the better for the distraction of the ballet. Music, a totally independent art for the ear, is no more benefited by dancing for the eye than by smells for the nose and tastes for the mouth. Some persons eat chocolates during the performance of an opera. The chocolates add to the evening's enjoyment, no doubt, but they cannot be said to help the hearer to hear the music. Why not have a Huyler's Chocolate Brigade to interpret some of the longer and heavier operas which can hardly stand alone? Meyerbeer's 'Huguenots,' Beethoven's 'Fidelio' and Wagner's sacredstageconsecratingplaywithmusic, to wit, 'Parsifal,' might succeed with the succor of sucked chocolate. Let the Russian dancers make a hit with dances to 'Fidelio,' and I will respect their art. It is not fair to yoke the ballet to successful music and then claim that the ballet helped the music.

MULTUM IN PARVO.

Lamond believes in making hay while the sun shines. He has a deserved reputation as an interpreter of Beethoven and he is giving Londoners the benefit of his reputation. This afternoon, when the sun did not manage to get far enough through the atmosphere to reach the streets, he played the Beethoven variations on a theme by Diabelli. They lasted for three-quarters of an hour. From the faces of the Lamond enthusiasts who stood six deep at the back of the hall I judged that they lasted three hours and a quarter. But my phlegmatic watch recorded forty-five minutes. Those who crowded onto the stage had the best of it, during the variations at least, and could best marvel at Beethoven's art in making so very much out of so very little. Many modern writers make very little out of very much. That can not be said of C. V. Stanford's fantasia and toccata in D minor, which I heard later this afternoon at Dr. H. W. Richards' organ recital in Christ Church. I thought the work a masterpiece, and my esteem for the Irish composer who, like so many brilliant Irishmen, prefers London to Dublin, went up several pegs.

London, November 10, 1919.—Last week the Shah of Persia came to town to strengthen those bonds of friendship which practical business needs have shown to be so valuable. It is needless to inquire what Darius, Cyrus and Xerxes would have thought about the matter could they have seen an inheritor of the throne of very ancient Persia making a journey in state to visit the barbarous island of Britain from whence the Phoenicians got tin. Ancient Persia was knocked out of recognition by Alexander the Great after its power had been severely checked at Marathon and Salamis by the Greeks. For centuries it was unimportant. It became an Arab province in 641. Later, the Mogul Genghis Khan established a dynasty which ruled Persia till 1381, when the Tartars under Tamerlane began a dynasty which lasted till 1502. Since that date Persia has been a Mohammedan state. The young Shah who visited London last week is therefore no descendant of the Persian rulers of the province that was a part of the Assyrian empire at the dawn of recorded history. Nor were his ancestors rulers in the days of Omar Khayyam, the poet, astronomer, scientist, tent maker, who died at Naishapur in 1123, when London was a Norman town, and Rahere became prior of the church of St. Bartholomew the Great. Persia grows the finest melons in the world. Persia gave, to Europe the peach, and Persia is the native land of the turquoise. Its song birds are the nightingale, the blackbird, and the thrush. But the poets who have made Persia dear to the world of art are Omar Khayyam, and Hafiz, who died in 1389. Hafiz has merely been translated into English. Omar Khayyam, the Persian Hans Sachs, so to speak, has had his best thoughts transmuted into the finest English verse by Fitzgerald. Perhaps the poetry of no two nations has ever been more closely linked than are the Oriental fancies and reflections of Omar Khayyam and the splendid poetry of Fitzgerald. This Persian poetry in the best of English versifications has inspired more music in composers and pictures in artists than can be computed. It has the mood of a thousand nocturnes, ballads, symphonic poems on every page. Why write heroic marches for great orchestras when Omar Khayyam and Fitzgerald can tell it all in four brief lines?

Think, in this better'd Caravansera,
Whose portals are alternate night and day,

How sultan after sultan with his pomp,
Abode his destined hour, and went his way.
Did Chopin ever write a more exquisite nocturne than stanza XIX?

I sometimes think that never blows so red
The rose as where some buried Caesar bled—
That every hyacinth the garden wears
Dropt in her lap from some once lovely head.
Schumann's romance in F sharp major lurks in every line of stanza C.

Yon rising moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same garden—and for one in vain.

Still, when I saw the young shah riding in state through the gloomy streets of London on the dullest of a dull November day, I could not banish the base suspicion that the visit was more a matter of politics and business than of poetry. Omar Khayyam and Fitzgerald were not taken into consideration at all. Yet they left a stanza which does well enough for a political and commercial scheme of friendship after the war. See stanza XIII for instance.

Some for the glories of this world, and some
Sigh for the Prophet's paradise to come;
Ah, take the cash and let the credits go,
Nor heed the rumble of a distant drum.
I have not been told what new words the shah learned during his London visit, but when I recall the sunless, thick, and murky atmosphere his oriental eyes beheld in this sea girt isle in the vilest of Novembers, I assume that they were in no way related to the ancient Persian words we often use: paradise and lilac.

BEECHAM'S ENGLISH OPERA SEASON.

On Monday evening of last week, while Moisevitch was playing to an immense audience in the Queen's Hall, Sir Thomas Beecham had the opening night of his season of opera in English. Old Covent Garden Opera House was crowded to the doors to hear Verdi's 'Othello.' The difficulty in London at present seems to be to find a concert room or opera house which is not crowded to the doors. In all the years I spent in London long before the war I never remember to have seen so many packed auditoriums. Whether Londoners have become more musical or whether the war developed nerves that require more soothing I am unable to say, but it certainly is a new experience to me in my thirty odd years as a music critic to be refused admission to concert rooms which are already as full as the laws of the London County Council permit. I had the greatest difficulty in hearing Busoni, Lamond and Moisevitch, not because the concert managers were unwilling to oblige the MUSICAL COURIER, but simply because every ticket was sold. Several times I was unable to gain admission to Sir Henry Wood's orchestral concerts during the Promenade season. There were hundreds turned away from the London Symphony concert conducted by Albert Coates last week, and I learn that the Beecham opera season thus far is immensely popular. The works performed are mostly Russian and Italian with one solitary German, 'Tristan and Isolde.' The conductors are Sir Thomas Beecham, Albert Coates and Percy Pitt. Sir Thomas is no admirer of the star system in opera. He tries to get a fine orchestra, a good chorus, an adequate cast of soloists—a perfect ensemble, in fact. In other words, his productions are manifestly inferior to the New York productions at the Metropolitan Opera House, where there are a perfect ensemble, a good chorus, a fine orchestra, and the greatest available solo singers. On the other hand it must be said in Sir Thomas' favor that his productions are not exotic works performed by foreign artists in foreign languages. He is building up a great company of English singers who sing in the language of the audience and give on the whole highly satisfactory performances which the London public is most heartily supporting. The prices of admission to the Beecham operas are much less than the New York prices. An English opera by Delius, 'The Village Romeo,' or some such title, is shortly to be given.

A DE PACHMANN STORY.

Victor Benham told me an amusing story the other day about meeting Pachmann several years ago on a warm June day in Regent street wearing a straw hat and a fur overcoat. Pachmann was most effusive in his greeting and hailed Benham as the second pianist in the world—the first pianist of course being indisputably himself. Then he suddenly remembered a dinner appointment and rushed down a side street exclaiming, 'Ah, the poor woman's soup will spoil.' I have not attempted to reproduce the polyglot jargon the first pianist used. By the way, I am told on the most reliable authority that the venerable artist still works many hours a day at his technical studies and has hardly lost any of his former skill, but that his regard for the composer's rhythms is practically extinct. Of this, however, I cannot say. I have not heard him play for at least sixteen years.

ABOUT MACDOWELL.

Victor Benham assures me that he met the late E. A. MacDowell in a London omnibus on his way to the rehearsal of his concerto which he played at a Royal Philharmonic concert that same evening (which, by the way, was the only time he ever saw, heard, or spoke to MacDowell). The next day, says Victor Benham, MacDowell, in getting in or out of a hansom cab, slipped and severely injured his head. This accident Benham believes to be the primary cause of the tragic end which cut short the career of America's most eminent composer. Whether this statement is to be found in any of MacDowell's biographical sketches I do not know. I merely repeat what was told me by an artist and a gentleman of great experience who appears, to be well informed on all musical and many other subjects. I think I can honestly say that I heard two performances last week which I must place among the best it has been my happy lot to hear at any time. One was Liszt's B minor sonata as played by Moisevitch, and the other was Chopin's fourth ballade as interpreted by Victor Benham. Honor to whom honor is due.

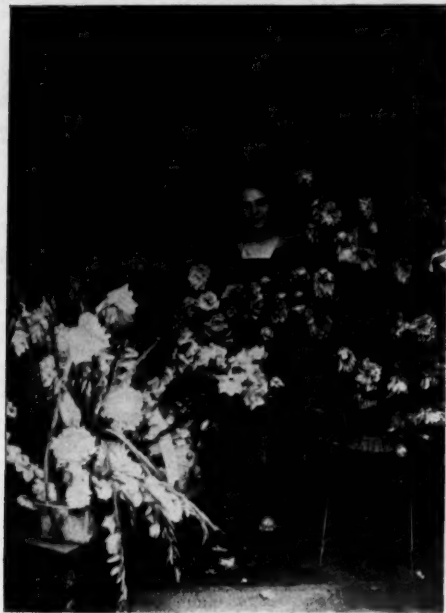
CLARENCE LUCAS.

Sorrentino Faces Arduous Season

Umberto Sorrentino, the tenor, is entering upon his usual busy and brilliant season. His tour opened at Altoona, Pa., on October 14, and will continue almost uninterruptedly until May 15.

Eleanor Spencer's Summer

Eleanor Spencer, the pianist, who returned to this country the end of October, has established a unique reputation for herself in a country that has been little visited by American artists—Holland. The past summer was the second which she spent in that country and, as on the occasion of her first visit, she was offered an appearance as soloist at the Kurhaus concerts at Scheveningen. At these concerts the Residentie Orchestra of The Hague plays under the direction of one of the best known European conductors, Georg Schmevoigt, and in the course of the season's activities all the most prominent musical artists of the world ap-



ELEANOR SPENCER IN HOLLAND.

Miss Spencer was the soloist with the famous Kurhaus Orchestra at Scheveningen on August 28, playing the Schumann concerto. Her splendid work won for her not only the numerous floral tributes which are seen in the photograph, but the hearty approval of the public, and a genuine chorus of praise from critics in the leading Dutch cities.

pear at the Dutch bathing resort. On August 28, Miss Spencer played the Schumann concerto at the Kurhaus to an audience which packed the house to its last seat. The importance of these concerts is such that they are regularly reported for the leading papers in all the large Dutch cities, and Miss Spencer was the object of a unanimous chorus of critical approval. A number of the notices have already been reproduced in this paper.

She was the only American to appear at these famous concerts this season, and also the first American artist to fill an engagement in Holland since the armistice. If any additional proof of the measure of her success is necessary, it can be found in the fact that she was immediately offered another appearance for next summer by Conductor Schmevoigt, which she will doubtless accept, and probably will give, as well, a series of recitals in the Dutch cities.

Her summer was not entirely one of work, for she had the interesting experience of traveling about by automobile through a large portion of devastated Belgium, spent some days in Antwerp, Brussels, Ostend and Ghent, and also visited Ypres, which, she says, was the most impressive of all the ruined cities. She also spent several weeks visiting a friend and a noted art collector in the beautiful Dutch province of Limburg on the Belgium-German border, the province which Belgium wishes to annex. Miss Spencer is now back in New York working at her studio in West Thirty-ninth street, in preparation for the engagements already booked for her this season, which include two appearances in New York in December and January.



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Hubbard Likes Prokofieff

H. L. Hubbard, the well known music critic of the Chicago Tribune, is the latest one to discover Serge Prokofieff, whose two recent piano recitals in Chicago brought him a great deal of attention. Here is what Mr. Hubbard had to say of him: "Mr. Prokofieff is an interesting figure in the music world, and his two appearances here in recital were productive of an exhilaration and a pleasure that the majority of piano recitals do not afford. He grips the attention the moment he appears on the stage and he does not loosen it until he has completed his performance. I know of no pianist now before the public who sits so quietly at the instrument as does this young Russian. And yet there is no effect or dynamic climax impossible to him. He has tremendous force in his hands, and the left is fully as marvelous as is the right. Technical difficulties seem not to exist for him and he overcomes them all with a quietness and ease that verges on the uncanny. Few players that the present or past generation of concert goers have ever heard have distinguished and articulated the musical phrase with such clarity and precision."

SIOUX CITY TO FINANCE
MUNICIPAL ORCHESTRA

(Continued from page 5.)

gave the first of a series of monthly musical services on Sunday evening, September 28. Frank Percival, formerly choir director of the First Congregational Church, has been engaged by the First Methodist Church, and now has a large chorus choir and a solo quartet. Esther MacFarlane is organist. The Congregational Church now has Lulu Guiney as director, and Clara Roach, supervisor of music in the schools, as organist. The First Presbyterian Church chorus choir of thirty voices is under the direction of Orwin A. Morse, the organist, who enters on his tenth year of service. Tentative plans have been discussed for a combination of the various choirs for a series of Sunday afternoon concerts, but as no suitable place large enough for such a venture is at present obtainable, the idea may not be carried out this season.

O. A. M.

Hempel Wins in Java

That Frieda Hempel's fame has traveled from "Greenland's icy mountains to India's coral strands," no one has the slightest doubt. Now comes the news that it has traveled even farther south than that—far beyond the coral strands to the Indian Ocean, the sea of the sun-bidden monsoons—in fact, to the very Island of Java itself, where "Frida Haempel," a racehorse, is rapidly collecting blue ribbons, and other coveted ribbons that famous horses wear. Who owns the horse; how she got her name; how much money she has won for her backers—nobody in this latitude and longitude at present knows. But that she recently won a neat little purse of money for an American woman traveling in the far-away land is a matter of record. The news came in a letter to the Metropolitan prima donna from the lucky lady herself, who last summer met Miss Hempel at Lake Placid in the Adirondacks.

"I had such a thrilling time at the races today," she wrote, "betting on a horse that was named after you . . . and the money I won! Aren't you surprised to hear of a horse in Java named after you? I enclose a part of the program." The interesting part of the document reads like this: "3 Regent Tasiknalaja, Frida Haempel, m. br. Lichtgeel en blauw." Everything seems to forecast victory for Frida, as the betting abbreviation on the reverse side of the program goes. Three is a lucky number, according to the soprano. Frida's owner is a Regent (perhaps it is the jockey, which the writer hesitates to suggest, fearing the accusation of lese majesty). Anyway, there is a Regent in the race in some capacity.

Whether the speedy Java favorite is a runner, a trotter, a sprinter or a pacer—it is safe to wager her rhythm is perfect. And the chances are that there is not a Hempel fan in the country—that is, a Hempel, queen of coloraturas, fan—who would not bet the price of a good many concert tickets on Frida Haempel of Java, feeling assured that the yellow and blue would show real class in any racing contest, and thrillingly cross the line to a clean-cut victory.



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OPINIONS OF THE PRESS

(Continued from page 39.)

clear and distinct, while his expression gives ample evidence of his complete understanding of the compositions rendered." "The profound and rich baritone of George Hastings was listened to with unqualified delight," was another tribute paid the singer. The Portland Daily Press had the following to say in reviewing Mr. Hastings's part in the program:

George Hastings, the baritone, in "Confutatis" and his quartet work, evidenced vocal gifts of a high order. His voice is of fine quality, beautifully placed, powerful and of wide range. He sings with musicianly understanding and in most admirable style.

Opera Encomiums for Pizzarello Pupil

Bula Ray Shull, singing with the San Carlo Opera Company, has made a decided success in the leading roles of "Aida," "Cavalleria Rusticana," "Trovatore," and "Forza del Destino," has been a pupil of Joseph Pizzarello, of Carnegie Hall, for the past three years. Miss Shull's voice was formerly a contralto, but after hard work under Mr. Pizzarello it became a full, dramatic soprano. The critics in the cities where she has appeared have looked very favorably upon her work, which may be gauged by a glance at the attached notices:

A dramatic soprano of exceptional ability, who gave the part of Santuzza a faultless interpretation.—Quebec Chronicle.

She has a surety of style that places her in the front rank of artists.—Montreal Telegram.

Miss Shull exploited to the full and to the delight of her appreciative audience the rich lyric qualities of her voice in the "Nunzi Picciotti," and in the dramatic part she was expressive and convincing.—Detroit News.

Youthful, with a personality that is charming and a voice of rare sweetness, Miss Shull endeared herself to the audience at the very start. Her clear enunciation was a decided delight to her hearers, and she was entitled to the great applause which she received in "Aida."—Pittsburgh Gazette.

Her voice was clear and expressive in "La Forza del Destino," and in the dramatic work of real artistic type; her prayer, "Madre, pietoso Vergine," with the background of male voices singing the "Venite," was thrillingly beautiful.—Pittsburgh Telegraph.

Frances Alda Puts Self Into Songs

That magnificent vocal results were achieved by Frances Alda at the recent concert which she gave at Greene's Opera House in Cedar Rapids is the inevitable conclusion to be drawn from a perusal of the appended press notices:

Frances Alda and Cedar Rapids music lovers had a wonderful evening together at Greene's Opera House yesterday. Seldom has such a bond of sympathy and understanding been established between a local audience and a great artist so quickly. The atmosphere of mutual friendliness was evident in her very first song, and it prevailed to the end of her brilliant and delightful program.

There was genuine applause after each number, and Mme. Alda was gracious with her responses. She sang an extra number after each of her three groups of songs, and one after the "One Fine Day" aria from "Madame Butterfly." That great air was powerfully and gloriously sung and the applause that followed it amounted to an ovation.

The last group of songs was popular and easily within the musical appreciation of the average audience; but the singer's art made

them gems of beauty, especially the loveliness of the poetry and the music in Leon's "The Birth of Morn." Next to this came "The Singer," which was so greatly loved that Mme. Alda kindly repeated it.

But if there was a bond of sympathetic appreciation between the singer and her audience, what shall be said of the delightful unity between Mme. Alda and Erin Ballard, her accompanist. The piano and the voice seemed as one and the soul of the singer and the dear girl at the piano seemed merged into one. All the accompaniments, including those for the encores and her two solos, were played without the score and there was never the shadow of the least misunderstanding between the interpretations of the two artists.—Cedar Rapids Times.

Mme. Alda's voice is of unusual richness, full and resonant throughout a wide range. The upper tones are of silvery quality and purely lyric, and the entire voice is capable of wonderful gradation of tone. Big, powerful and ringing in dramatic passages, and delicately beautiful in mezzo-voice and plainly heard in all parts of the auditorium.

As a singer Mme. Alda is eminent. She is a musician of attainment, a woman of intense imaginative nature and she sings herself into her songs, making them true pictures of many colors. Touches of sentiment and humor are deftly presented, and versatility and technical perfection of the art of singing marked the entire program.—Cedar Rapids News.

Unanimous Praise for Loisa Patterson

Loisa Patterson, soprano, who had begun a most promising career in Italy before the war compelled her to return home, has been singing in concert, both in the United States and Canada since her return, and has won golden opinions from the critics, the trend of which is shown by the following extracts from some of her notices:

The audience went wildly enthusiastic over the singing of Loisa Patterson. Her first number, a serenade by Bizet, was sung with such distinction that the audience demanded more. Tosti's "Goodbye" proved more popular than the first, and she responded with other encores.—Ottawa Citizen, Ottawa.

Miss Patterson was given an ovation following her splendid rendition of an aria from "Tosca," and responded with encores.—The Ottawa Journal, Ottawa, Canada.

Loisa Patterson scored a tremendous success when she was heard in arias from the opera "Il Trovatore."—Montreal Herald, Montreal.

Miss Patterson is the possessor of a well cultivated and beautiful soprano voice which she used with great success in the "Vissi d'Arte" aria from "Tosca" and arias from "Il Trovatore" and "Madame Butterfly."—The Standard, Montreal.

The rich soprano voice, warm and sympathetic, of Loisa Patterson charms us each day more and more.—La Presse, Montreal.

Loisa Patterson is the possessor of a powerful, highly cultivated and melodious voice.—Quebec Telegraph.

Miss Patterson won her share of the evening's success. She sang her Spanish serenade well and was compelled to give two encores.—Quebec Chronicle.

Loisa Patterson scored great success.—Scranton, Pa., Republican.

Miss Patterson's solos made up one of the most enjoyable parts of the program.—Syracuse, N. Y., Journal.

She sang Tosti's "Goodbye" with such effect that the great audience sent forth a thunder of applause, calling her back for four encores and even then were unwilling that she should cease, as they would have liked to hear more of her sweet voice, the wonderful volume of which carried over the big field to the outside rim of her auditors.—Binghamton, N. Y., Morning Sun.

Loisa Patterson makes a statuesque appearance and sang last night varied repertory of numbers, displaying a full, rich voice of dramatic timbre. It is flexible and fluent enough at the same time to offer some of the early Italian numbers of coloratura effect.—Los Angeles Examiner.

Loisa Patterson's vocal method is of Italian origin—that is, unforced, free and flexible.—The Chronicle, San Francisco.

Alma Peterson "a Thorough Musician"

Alma Peterson, soprano of the Chicago Opera Association, opened her season in Milwaukee on October 20. The Wisconsin News of that city referred to this appearance, in part, as follows:

Miss Peterson is the possessor of a voice of noble quality, rich in tone, which she uses with ease and nicety.

The Milwaukee Journal said:

Miss Peterson is a thorough musician and sings like one. There is no uncertainty in her attack, she does not scorch her tones and she is accurate as to her pitch—in short, she shows herself at all times to be in command of the situation. She has the personality that appeals to an audience and presents a charming figure on the stage.

INFORMATION BUREAU

No Relation.

"Are Arnold Volpe and Ossip Gabriilowitsch related? If so, tell me just how."

Although Arnold Volpe and Ossip Gabriilowitsch have been intimate friends for the last thirty years, and closely related in a musical sense, there is no family connection of any sort between them, even remote.

BURMEISTER'S ADDRESS.

The Information Department has had an inquiry as to the present address of Richard Burmeister, the composer and pianist. As far as this column knows, he is still in Berlin and can probably be reached in care of the Klindworth-Scharwenka Konservatorium there. If any reader has a better address for him, he will please communicate it.

VIOLIN COMPOSITION.

"Would you kindly tell me if a violin composition can be published without a piano accompaniment and also if the piano part is very important toward having the composition accepted by publishers?"

Yes, a composition intended for the violin alone, that is, as a solo work, can of course be published; but if the composition requires a piano part, it would be essential to have the composition in a complete form before submitting it to a publisher.

HARMONY AND COUNTERPOINT.

"Do you think that one must study harmony and counterpoint, etc., besides a musical instrument, or is natural talent sufficient?"

As a general rule it is necessary for a composer to have studied harmony and counterpoint in order to compose intelligently and successfully. There have been cases, few of them it is true, where the natural talent was of such an exceptional order that study was not necessary, but such talent is so rare that it can be taken as an absolute rule and necessity for the natural talent to be enlarged and perfected by serious study, the study being of the best and the talent developed to its highest quality without the individuality or spontaneity being lost. A little perfunctory study would be worse than none at all; if you begin to study be sure that you have both a good teacher and the will to keep on studying until you have thoroughly grasped your subject.

"Natural talent might enable one to improvise melodies and harmonies, but it would require a study of harmony and counterpoint to put it in musical form for publication. Natural musicians, who cannot write music, often engage trained musicians to put their musical ideas into the written form," is what a well known authority writes.

MEMORIAL SERVICE.

"May I ask you to help me out in regard to suitable selections to sing at a memorial service for the boys who died in France? I do not know whether to use religious songs, or war songs such as 'Flanders Field' and 'The Americans Come!' Any suggestions which you would kindly offer will be greatly appreciated."

The best suggestion that can be made is that the program is composed of both religious songs and war songs. There are some fine songs that are favorites with every one, such as "Onward, Christian Soldiers." For a serious one, there is the chant, "Into the Silent Land." "Lead, Kindly Light" is one of the beautiful hymns often used at funeral services and appropriate for your memorial service, it would seem. There are also a number of well known sacred songs with which you must be familiar that you could use, songs that have probably been used in many of the services while the soldiers were in France.

A FLUTE TEACHER.

"To what institute or private teacher in New York City would you advise me to go to study flute? Being quite an advanced player on the instrument and desiring to continue my studies, I would greatly appreciate an answer from your most valuable column."

You will find that nearly all the conservatories and schools of music teach the flute, and as you are an advanced pupil it would be well for you to call personally on some of them and talk with a teacher. You know exactly what you require and in that way could determine which one would be the best for you. In recommending a teacher, so many conditions enter into the question that cannot be known by an outsider, it always seems best for the pupil to make his or her own selection.

LIST OF MUSICAL WRITERS.

"Please send me a list of musical writers, also names of firms who buy songs or poetry."

There is no available list of musical writers, although one is being compiled for the Information Bureau. The textbooks about musicians and writers are often so unreliable that the work of arranging such a list is slow. Up to the present time there are only about fifteen or twenty names collected, and these are all of women who have written works on musical subjects, many of them of great importance.

Publishers buy songs that are set to music, but as a rule the composer has to pay for the poetry that is used in these songs, that is if the words are by any one of note or are copyrighted.

ALBERTO JONÁS.

"I should consider it a great favor if you would inform me whether or not it is true that Alberto Jonás is about to return to Germany?"

Professor Jonás has no intention of returning to Germany.

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